



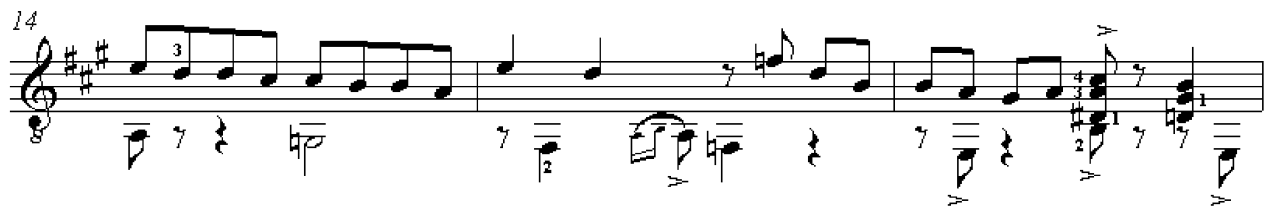
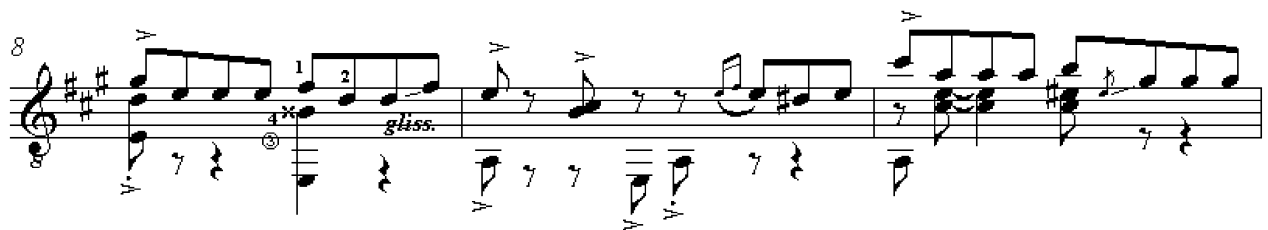
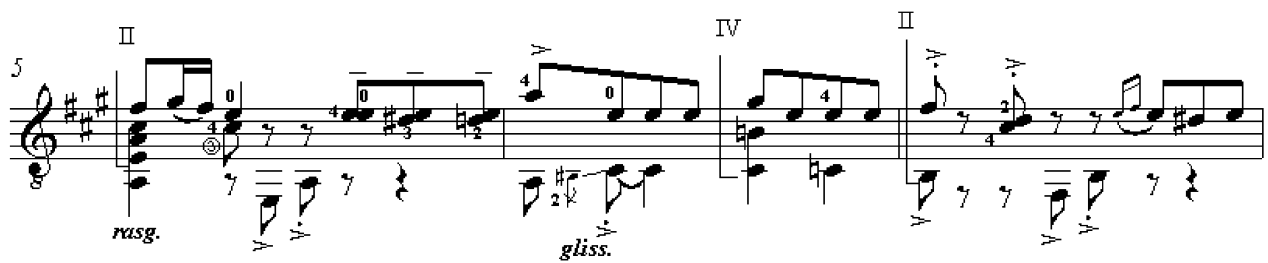
para Carlos Gardel

Adios Muchachos!

Tango

Arr. Roland Dyens

Allegro



molto dolce

17

20

23

26

29

The musical score is written for a single melodic line on a treble clef staff, accompanied by a bass line on a bass clef staff. The key signature is E major (three sharps: F#, C#, G#). The time signature is 8/8. The tempo/mood marking is *molto dolce*. The score is divided into five systems, with measure numbers 17, 20, 23, 26, and 29 marking the beginning of each system. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Slurs are used to group phrases of notes. Fingering numbers (1, 2, 3, 4) are placed above certain notes to indicate fingerings. Ornaments, represented by a 'v' symbol, are placed above several notes. The piece ends with a final cadence in the fifth system.

33 *legato* 3

stacc.

37

40 *gliss.* *pizz*

43 *pizz*

46

49 *pizz*

After Christmas Feeling

(Dopo Natale)

Roland DYENS

(1999/2000)

Gently rocking (♩ ca 69)

⑤ = Si/B♭
⑥ = Ré/D

1 *mp*

6 *dolce* *gliss.* *port.* *(rh.)* *(XIII)* *(V)* *XIII (rh.)*

10 *gliss.* *comodo* *CIV CV* *(IV)* *(I)* *pp*

14 *mp* *gliss.* *port.* *(rh.)* *rit. poco* *(rh.)* *port.* *(II)*

18 *a tempo* *CI* *CII* *CIII* *comodo* *(rh.)* *CIII* *rit. molto* *(rh.)* *p* *dolce* *(VII)*

a tempo, poco più animato

22 *gliss.* *gliss.* *port.* *(XIII)* *XXV*

26 *(XIII)* *(comodo)* *CIV CV* *gliss.* *(IV)* *(II)*

2

30

gliss.

gliss.

rit. poco a poco

espress.

port.

(V)

(II)

34

a tempo

(comodo)

CII CIII

(p)lp.

(VII)

(ben misurato)

(p)

38

luminosa

CII CIII

pp

plp.

mf

gliss.

gliss.

(a)

(rh.) XIX

(b)

(lh. only)

41

sfz

pp

gliss.

gliss.

(VIII)

(VII)

44

(sim.)

(rh.)

legato

p

meno f

pp

mp

rall. poco a

47

poco a tempo

a tempo

allargando molto

con mestizia (sadly)

CIV (VI)

plp.

gliss.

gliss.

mf

calmato

piu f deciso

51

CIII

CII CIII

gliss.

63 *calmato* *port.* *vib. molto* *non arp.* *gliss.* *gliss.* *mf*

67

rall. poco a poco

(poco pesante)

comoda

gliss.

(arp. lento)

p sub.

68

(CI)

(XXV)

(XIX)

poco

70

(8va)

(sim.)

rall. poco a poco

loco

a piacere

Come prima

73

mf

gliss.

gliss.

(r.h.)

(V)

p

p

81

rit. poco a poco

gliss.

gliss.

(r.h.)

port.

85

a tempo

CI CII CIII

(plp.)

più dolce

gliss.

port.

rit. poco

port.

più f

plp.

(VII)

89

a tempo

(CI) (CII)

gliss.

poco sfz

poco pesante

(5)

92

CIII

allargando molto

(ch.)

Più lento

rall.

a tempo

p (eco)

pp sempre

95

ritardando

Lentissimo

poco metal.

plp.

quasi niente (lontano)

Fine

CHANSONS FRANÇAISES

adaptées pour la guitare par

R O L A N D D Y E N S

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Quelques notes sur les chansons

Plus encore que le respect des nuances, du tempo ou des doigtés, qui déjà revêtent en soi une grande importance, la distinction claire entre chant et harmonie m'apparaît ici comme la chose essentielle. Où qu'elle se situe (région aiguë, grave ou médium), il conviendra toujours de bien détacher la voix principale par rapport à l'accompagnement et aux voix intérieures.

Il ne s'agit aucunement d'un rapport de force entre elles mais d'un dosage constant que vous saurez rendre subtil.

LA BICYCLETTE (*mode dorian sur sol*)

Sans doute l'adaptation la plus difficile à jouer et, *a fortiori*, à interpréter. Elle contient tous les éléments cités plus haut: accord particulier des basses (sol et fa), chant mobile (médium puis aigu), citations de l'arrangement d'origine (dissonances de seconde mineure imitant la sonnette du vélo) et harmonie en filigrane. A travailler avec modération.

L'HYMNE A L'AMOUR (*Mi b Majeur*)

C'est le seul arrangement que j'aie écrit isolément, quelques années avant les douze autres. A l'époque, je le jouais en Mi Majeur. Lorsque, quelques jours avant l'enregistrement du disque, j'ai réalisé que Mi b Majeur était sa tonalité d'origine, j'ai dû refaire ma copie...

Malgré quelques "délicatesses" techniques, cet "Hymne à l'amour" demeure l'une des chansons les plus abordables (± niveau moyen 1 - moyen 2).

CECILE, MA FILLE (*Do mineur*)

Trouver le bon tempo et le juste swing sont les impératifs de "Cécile".

Voici une valse-jazz (rythme ternaire, mesure à trois temps) qui ne souffrirait pas d'être bousculée. Veillez donc à ce que ce tempo ne soit pas "victime" de la durée de cette adaptation. Gardez le cap et dites-vous bien que le swing n'a jamais été en bons termes avec la vitesse, encore moins avec l'instabilité et l'accélération.

Deuxième élément capital, les syncopes, fort nombreuses, devront faire l'objet d'une attention particulière ainsi que les notes qui les génèrent, toutes légèrement accentuées. (N.B. Les accords piqués seront obtenus autant par le jeu de la main gauche que par celui de la main droite.)

IL PLEUT DANS MA CHAMBRE (*Do Majeur puis Ré Majeur*)

Chanson gaie, chanson folle, "Il pleut dans ma chambre" doit être jouée avec esprit.

Les notes piquées contribuent à rendre le caractère tendre et burlesque contenu dans un texte-style "Inventaire de Prévert" – que je vous conseille de réécouter. Comme dans la version de Trénet, le dernier refrain bascule dans un frénétique Ré Majeur. La fin sera festive ou ne sera pas...

GOTTINGEN (*La mineur*)

Tiens, La mineur! Quelle étrange tonalité! C'est pourtant vrai, quelques tonalités "normales" viennent parfois émailler ce charmant florilège... C'est l'occasion ou jamais de renouer avec nos bons vieux réflexes de guitaristes et nous abandonner à leurs délices.

"Gottingen", c'est le charme et la nostalgie de la "Dame brune" pour ces enfants laissés de l'autre côté du Rhin. Jouez beaucoup sur les nuances, les retenues, les silences et "vigilez", comme dit Barbara, sur le petit fugato (2^e reprise du refrain) ainsi que sur les vétéilleuses harmoniques finales.

SYRACUSE (*Ré bémol Majeur*)

Désolé pour ce fâcheux incident, mais Ré bémol est bel et bien la tonalité de cette splendide chanson de Salvador. Plus sans doute que pour toute autre (avec "Bicyclette", soyons "justes"), vous me feriez un immense plaisir à vous accorder lentement et sûrement avant de la travailler. Inutile cependant d'aller jusqu'à prévoir une deuxième guitare pré-accordée si vous la jouez en public; envisagez peut-être de la faire précéder d'une pièce avec sixième corde en Ré, histoire de se rapprocher de cet accord bizarre.

LA JAVANAISE (*La Majeur puis Si bémol Majeur*)

Cette chanson est à mon sens, et malgré son nom, plus proche d'une valse vénézuélienne que du gamelan indonésien. Pour cette raison, fidèle à l'arrangement original, j'ai conçu l'introduction et les couplets à la manière d'un clin d'œil à Antonio Lauro tandis que le refrain, très voisin de l'esprit de "Cécile" et sa valse-jazz, vient rompre le charme latin en affirmant son swing. C'est un peu "Le jazz et la java" (naïse) et leur lutte d'influence qui s'achèverait sur la cohabitation des deux Amériques...

Plus loin, la modulation en Si bémol Majeur pourra donner quelques soucis mais ne s'étendra pas bien longtemps. Les amateurs auront sans doute débusqué la discrète citation finale d'une autre chanson de l'auteur. Gainsbarre dans Gainsbourg en quelques sortes....

SA JEUNESSE (*Ré mineur*)

Encore une tonalité avantageuse et habituelle pour notre guitare. L'esprit de Agustin Barrios plane un peu sur cette valse lente dont l'introduction, assez dense, s'ouvre sur un thème qu'aurait pu écrire le compositeur paraguayen et qui se propage tout au long de la chanson, évoluant d'un registre à l'autre.

D'ailleurs, comme dans ses célèbres valse, "Sa jeunesse" se compose de trois parties bien distinctes. Sachez extraire le climat d'extrême nostalgie qui s'en dégage, nostalgie du temps qui passe et de cette jeunesse "qu'il faut boire jusqu'à l'ivresse" avant qu'elle ne s'en aille...

IL N'Y A PLUS D'APRÈS (*Sol Majeur*)

C'est l'archétype de la pièce faussement facile. Avec son tempo tranquille et ses airs candides, ne vous y fiez guère: elle recèle en elle de très sérieuses difficultés et ce, dès l'exposé du thème. La gageure, en effet, consiste simultanément à tenir une mélodie simple ponctuée de valeurs longues et à dérouler – de façon pianistique – une nappe harmonique claire et discrète malgré la complication des positions rencontrées ici ou là. L'allusion au Brésil, paradoxalement peut-être, vous donnera moins de cordes à retordre si ce n'est, comme toujours, d'opter pour le bon tempo et le balancement idéal.

BRAVE MARGOT (*Do Majeur*)

Sauf à le vouloir expressément, il était difficile de contourner ici le style Brassens, reconnaissable entre tous. J'ai donc reproduit note pour note la propre introduction de notre poète national afin d'être de plain-pied avec lui, sans détours. Alternance couplet-refrain, alternance région grave - région aiguë, cette adaptation ne présente pas de particularité notable si ce n'est l'emploi fréquent de séries d'accords répétés (joués index-majeur) et l'utilisation du style picking à la reprise du refrain qui demanderont, l'un comme l'autre, un travail spécifique.

Et l'humour dans tout ça? L'humour, la verve, la fraîcheur... Voilà bien l'essentiel que vous aurez à cœur d'offrir à Margot une fois les problèmes techniques résolus...

LA CHANSON DES VIEUX AMANTS (*Do mineur*)

C'est, objectivement, l'une des adaptations qui sied le mieux à la guitare. Question de chance aussi. A l'instar d'autres chansons lentes – je pense à "l'Hymne à l'amour" – c'est avant tout votre palette de nuances et votre sens de la retenue qui "fera" ici votre interprétation. Il faudrait, par exemple, qu'entre le premier couplet et le dernier refrain nous ayons le sentiment de commencer avec une guitare et de finir avec un orchestre symphonique, via quatuor à cordes et orchestre de chambre. C'est presque possible, en tous cas souhaitable – question d'auto-suggestion puis d'auto-conviction –, car "La Chanson des vieux amants" est d'une puissante progression dramatique que vient appuyer le texte de l'immense Jacques Brel.

Sur le plan basement matériel, une succession de barrés, à ma gauche, pouvant engendrer une fatigue bien légitime et, à ma droite, des arpèges en doubles croches (dernier couplet) dont la difficulté – tout au moins les premiers temps – pourrait être la cause d'un fléchissement de tempo. Enfin, n'hésitez pas à modifier au besoin les doigtés des cinq dernières mesures de cette pièce.

UN JOUR TU VERRAS (*Fa Majeur*)

C'est, subjectivement, "ma" plus belle chanson française. Pardon de cette intrusion spontanée mais je trouve que cette chanson est un chef-d'œuvre d'équilibre entre tous les éléments cités dans l'avant-propos.

Ajoutez à cela le parfum de Paris et l'incomparable interprétation de Mouloudji, vous obtenez alors une perle de l'art populaire français. Mais je m'égare...

Divisée comme "Sa Jeunesse" en trois parties (refrain, couplet, trio), son adaptation pour guitare est l'une des plus difficiles à jouer de ce recueil, la musique de Van Parys furetant dans les chemins escarpés que sont La bémol Majeur ou encore Fa mineur. Heureusement, telle une aubaine, la sixième corde en Fa offre à cette version l'ampleur et l'élégance indispensables à sa belle exécution.

LA JAVA DES BOMBES ATOMIQUES (*La mineur, puis La Majeur*)

J'ai tenu à ce que Boris Vian conclût et le disque et le livre de ces adaptations. Ami de l'œuvre et de l'homme depuis toujours, j'ai le plaisir d'habiter Ville d'Avray, la ville natale de "Vernon Sullivan" et celle où il repose aujourd'hui.

La "Java des bombes atomiques", c'est la "totale"! C'est le gag, le gros nez rouge, la tarte à la crème: c'est la dérision. Alors tout est permis, il faut tout faire – de notes piquées en pizzicati, de sons métalliques en "trémolarmes de crocodile" –, il faut tout faire avant que la bombe n'explose de "bartoque" façon à la fin de l'histoire.

Dans ce contexte de cirque, vous comprendrez aisément que je ne souhaite pas jouer les rabat-joie en vous parlant encore technique, mais – j'ose à peine vous l'avouer – ma déontologie me l'impose une dernière fois. Alors, deux mots, les derniers, pour vous dire que les deux premiers refrains (La Majeur) sont assez singuliers à exécuter avec leur formule d'arpège peu orthodoxe: travaillez-les excessivement lentement de la même façon que vous aborderez prudemment le dernier couplet de la chanson (La mineur), celui où presque toute la mélodie se balade sur la chanterelle alors que l'accompagnement, "javaïsant" sur les autres cordes, donnera le sentiment d'un duo de guitares.

Bon courage, bon travail et merci de l'accueil que vous avez réservé à ces chansons françaises.

Ces adaptations s'adressent aux guitaristes classiques mais aussi à ceux, nombreux, qui ont manifesté le désir de jouer ces chansons et qui ne lisent pas (ou peu) la musique. Aussi, les Editions Lemoine et moi-même avons estimé judicieux de les publier en tablatures dans un autre cahier paru simultanément.

AVANT- PROPOS

Voilà bien longtemps que j'avais envie d'écrire les versions pour guitare de quelques unes des plus belles pages de la chanson française.

Amoureux depuis toujours de cet "art mineur" quand il sait se faire majeur, j'ai jugé le moment opportun pour me livrer à ce travail et vous en livrer les fruits sous forme de disque puis, aujourd'hui, de partitions.

Toutes les tonalités originales y sont respectées; j'ai ainsi l'espoir de mieux restituer la couleur et l'émotion qui émanent de chaque chanson afin qu'elles puissent rencontrer une résonance plus juste dans notre mémoire collective.

Mais cette fidélité a un prix: celui d'une approche technique sinon délicate du moins différente de l'ensemble des pièces traditionnelles du répertoire classique.

Tons rarissimes dans notre littérature, les Ré bémol, Fa ou Mi bémol Majeur m'ont invité à une exploration particulière de la guitare et m'ont incité à fixer *in fine* de nouvelles règles du jeu pour que ce pari soit rendu possible: l'accord spécifique des cordes graves fut probablement le seul moyen d'établir un équilibre viable entre le respect de ces tonalités et leur "jouabilité" sur l'instrument.

J'ai tenu aussi à intégrer dans ces adaptations un certain nombre d'éléments caractéristiques des arrangements originaux de ces chansons ("Bicyclette", "Javanaise", "Chanson des vieux amants", etc.), car j'ai la conviction qu'au même degré que paroles et musique ils contribuent à leur réussite publique et artistique.

Loin d'avoir des velléités créatrices, cet ouvrage n'a d'autre ambition que d'être l'exercice de style récréatif et respectueux qui m'a permis d'enfermer quelques effluves de notre culture populaire dans notre "boîte magique".

R.D.

Les adaptations pour guitare des chansons de ce recueil
sont enregistrées par Roland DYENS sur C.D.

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LEXIQUE

extinction "halogène"
(terme non "officiel")

extinction progressive du son obtenue en couchant progressivement la main droite au niveau du chevalet ("*Sa Jeunesse*").

norm. (normal)

succède généralement à l'indication d'une sonorité particulière (ex. métal.) et signifie donc qu'il convient de revenir à une couleur plus ordinaire.

CV ou BV, $\frac{1}{2}$ V ou $\frac{3}{4}$ V:

Barré à la 5^e case, demi-barré à la 5^e case.



Piquer les notes avec la main droite et donc stopper immédiatement toute résonance ("*Java des Bombes Atomiques*").



"La note doit être posée, c'est-à-dire non accentuée, mais sans sécheresse" (Chailley - Challan, Editions Leduc).



Percussion obtenue par le poids de la main droite sur les six cordes ("*Cécile*") ou par le poids du pouce seul sur la 6^e ou la 5^e corde ("*Javanaise*").

Pizz. (pizzicato)

Son obtenu en étouffant les cordes avec la tranche de la main droite au niveau du chevalet tout en jouant avec le pouce.

Nat. (son naturel)

Succède généralement à Pizz.

Pizz. Bartok

Claquement obtenu en soulevant la corde entre pouce et index puis en la relâchant sèchement.



"Glissement rapide et discret exécuté juste avant l'attaque de la 2^e note" (Chailley - Challan, Editions Leduc).

(portamento)



Stopper toute résonance dès l'émission de la note ou de l'accord suivant.



Liaison d'intention; impossible à réaliser techniquement mais souhaitable et réelle musicalement.



Accord joué à la main droite et étouffé à la main gauche par effleurement des cordes ("*Javanaise*").



Notes impérativement à vide (en l'occurrence alterner Sol à vide et Sol 4^e ou 5^e corde).



Gratter sèchement les cordes (aiguës) au niveau de la tête de la guitare avec le pouce ou l'index de la main droite tout en maintenant l'accord lorsque l'écriture l'exige ("*Il pleut dans ma chambre*").

tap. (taping)

Percuter (sans force) la note avec l'index de la main droite au niveau de la case correspondante.

tambora

Accord obtenu par la percussion du pouce au niveau du chevalet ("*Sa jeunesse*").



Point d'orgue. "Placé au-dessus ou au-dessous d'une note ou d'un silence, il indique que la durée de cette note ou de ce silence doit être prolongée aussi longtemps que l'exige le bon goût de l'exécutant" (Danhauser, Editions Lemoine).



Point d'orgue court.

A	B	C	D	E	F	G
La	Si	Do	Ré	Mi	Fa	Sol

p

pouce (ne pas confondre avec **p** = piano)

Guitare

⑥ = F
⑤ = G

Quasi Allegro ♩ = 78

Adaptation: Roland D'YENS

mf (Intro.) *a i m i a i m i a* (sim.)

pp sub. (Thème) Φ III Φ III

(mf) (métal.) (norm.)

(métal. et humour) (norm.)

mp Φ III Φ III

sfz *leggero*

pp sub. Φ III Φ II

(mf) 3

(metal.) *ghss.* *meno f* Φ VIII

p sub. *mf* *molto* *dolce sub.* (*) (V)

This page contains ten staves of musical notation for a guitar piece. The notation includes various technical markings such as fingering (e.g., 0, 1, 2, 3, 4), vibrato (vib.), and specific techniques like *metal.* and *dolce*. Dynamic markings range from *pp* (pianissimo) to *sfz* (sforzando). Performance instructions include *Tempo rubato*, *a tempo*, *poco a poco*, *molto*, *allarg.*, and *perdendosi*. The piece is divided into sections labeled with Roman numerals: Φ III, Φ II, Φ III, Φ VIII, Φ III, CV, CVIII, and CIV. Other markings include *breve*, *poco vib.*, *gliss.*, and *répéter ad lib.*. The notation is written in a single system with a key signature of one flat and a 4/4 time signature.

Paroles de Edith PIAF

Musique de Marguerite MONNOT

Adaptation: Roland DYENS

$$\textcircled{6} = E^b$$

Andante ♩ ≈ 76

Andante $\text{♩} \approx 76$ Adaptation: Roland DYENS

(Refrain) *mp* *dolcissimo*

soave *più f* *(p)* *più f*

rit. poco *a tempo*

pp *mp* *più f*

poco rubato *più f* *(p)* *cèdez*

dans la lenteur *rit. poco* *a tempo (Poco più mosso)* *(Couplet)* *mf*

dolce *(IV)* *CIV* *CIII* *più animato* *(V) poco* *cèdez* *pp* *mf*

a tempo *CIII* *cèdez* *p* *mp*

* poser le si sans le jouer (résonance par sympathie).

CIV CIII
 poco cédéz
 breve Lento, poi poco accelerando allargando poco a poco
 CI ΦIII ΦIV CIII (VII)
 pp dolcis. poco a poco
 CIII Calmando ② 8va XXIII breve a tempo Come prima CIII gliss.
 mf rit. molto mp pp
 dolcissimo
 ΦI CII più f
 ΦI ΦIII ΦII (4-4-4) CII allargando poco poco marcato
 più f più f
 (P) a tempo (norm.) gliss. gliss. mf
 (poco metal.) pesante
 CII ami p 3 ΦI pesante poco più lento
 poco sfz f sempre f
 CIII(56) ΦI sempre lento 8va - - - - - XVI XXIII
 marcato ΦVIII rall. molto (I) XIV XII XVI XIX 4 poco rit. molto
 ΦVI ΦV ΦVI ΦV (sim.) Agitato e pesante pp sub. XXIV a
 p accel. poco a poco f rall. molto
 (ΦV) 8va XVIII 4 mp

CECILE, MA FILLE

⑥ = E^b

Paroles de Claude NOUGARO

Musique de Jacques DATIN

Version pour guitare de Roland DYENS

Tempo jazz (♩ = 115)

(Intro.) ϕ VIII ϕ VI CVIII -

p (IX)

CIII (sempre *p*) (IV) (IV)

2. (Thème) ϕ III *mp* CIII - CI -

(V)

(II) (VII)

a m i 3 2 1

port. *mf* *gl.* (V) (IV)

CIII (b) 4 2 CIII CIII

p sub. *mp*

CI - *a m i* 3 ϕ III

CI
 ΦVI
 port.
 (III) *gl.*
mf
 Pont (Couplet)
 CI
 gliss. lento
 più *f*
 ΦV
 CVIII
 (IX)
 ΦIII
 ΦV
 VII
 gliss. ②
 ΦI
p sub.
 ΦV
mf
f sub.
 ΦIII
 (IV)
mf
p sub.
molto
 CIII
 (pulpe)
 dolce
mp
 CIII
 CI
 ΦIII
mf

The musical score consists of ten staves of music, primarily in a key with two flats (B-flat and E-flat). The notation includes various chords, fingerings, and performance instructions.

Staff 1: Features a melodic line with a (b) 4 4 4 4 fingering and a CI label. The bass line has a 2 2 fingering. A *port.* (portamento) instruction is present. The dynamic is *mf*.

Staff 2: Continues the melodic line with a *port.* instruction. The bass line has a 2 0 4 fingering. A ϕV label is present. The dynamic is *p sub.*

Staff 3: Labeled "Chorus (improvisation)" and "(CV)". It features a *gliss.* instruction and a *sffz* (sforzando) dynamic. The bass line has a 2 2 fingering. A *molto* tempo marking is present. The dynamic is *mf*.

Staff 4: Continues the chorus with a *gliss.* instruction. The bass line has a 2 2 fingering. A ϕV label is present. The dynamic is *p*.

Staff 5: Features a CIII label and a 2 2 fingering. A *port.* instruction is present. The dynamic is *mf*.

Staff 6: Features a ϕVI label and a 2 2 fingering. A *f* (forte) dynamic is present. A *port.* instruction is present. The dynamic is *p sub.*

Staff 7: Features a CV label and a *gliss.* instruction. The bass line has a 2 2 fingering. A *sffz* dynamic is present. The dynamic is *mf*.

Staff 8: Features a ϕI label and a 2 2 fingering. A *port.* instruction is present. The dynamic is *p*.

Staff 9: Features a ϕIII label and a 2 2 fingering. A *port.* instruction is present. The dynamic is *p*.

Staff 10: Features a CIII label and a 2 2 fingering. A *port.* instruction is present. The dynamic is *p*.

CIV ϕ III *deciso* ϕ I Come prima CIII ϕ I
 (V) (IV) *(f)* *p sub.*

1. 2. ϕ I *mp* ϕ I

CIII - - - - - CI - - - - -

a m i 3 ② CIII

CI *port.* *mf*

gl.

ϕ V *p sub.*

CIII - - - - - ϕ III - - - - - ϕ I - - - - - CI

(sotto voce)

② ϕ III

CI ϕ VI *port.* *mf* *port.*

gl. (III)

CVIII (IX) VII gliss. CI
 CIII ϕ V VII gliss. ② ϕ I *più f*
p sub.
mf *sub.*
p sub. *f*
 CIII *dolce* *Poco mesto* *quasi p*
rit. poco *a tempo* ϕ VI *port.*
molto espressivo *breve* *port.* *cedez* *quasi f* *Più lento* *poco*
 CIII CV *port.* *port.* *Tempo I°* ϕ VIII ϕ VI
rall. molto (IX) *p*
 CVIII XII *Lentissimo* XIX XXIV *extinction*
rall. molto *perdendosi*

IL PLEUT DANS MA CHAMBRE

Paroles et Musique de
Charles TRENET

Adaptation: Roland DYENS

⑥ = D

Giocosso $\text{♩} = 92$

(Intro.) métal. *mf*

CVIII *a m i* norm. *gliss.*

(sim.) *a m i* CV *(métal. et humour) p*

(Refrain) norm. *a m i* CV *mp dolce*

Φ III *sfz* Φ II *mp dolce* Φ III *sfz* CV

CH *legato* *sfz* *mp dolce*

CVIII *molto* *mf*

CV (CV) *secco* (m.g.) *(Couplet)* *gliss. lento* *mf*

Musical score for a string instrument, featuring various performance instructions and technical markings across ten staves.

Staff 1: ϕV (sim.), CIII, (métal.), (norm.)

Staff 2: ϕV , (mf)

Staff 3: CIII, CVII, métal., Largement Poco esitando, a tempo, *sfz*, *gliss. 4*, *lento*, *mp*, *dolce i (norm.)*, *a m i*

Staff 4: CV, ϕIII

Staff 5: ϕII , ϕIII , legato, CH

Staff 6: CVIII, (sim.), *sfz*, *f*

Staff 7: (sim.)

Staff 8: le + rapide possible, *a*, *gliss. lento*, *p i m a i m*, *Vivo subito*, ϕII , *a m i*, *sempre f*, *molto*, *sim.*

The musical score consists of seven systems of staves, each containing complex guitar notation including chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4 and 5-6. Performance instructions include:

- System 1:** ϕ II, *molto*
- System 2:** CVII, *moltissimo*, *(legato)*, ⑤ ⑥
- System 3:** CVII, *sfz sub.*, *molto*, *a m i*
- System 4:** *ffz*, *trem. (i ou m)*, *rasg.*, *ff*, *(legato)*, ⑤, (IX)
- System 5:** ϕ VII (sim.), *allarg.*, CX, *gliss. lento*, *Poco meno (Tempo I°) (XIV)*
- System 6:** (sim.), *allarg. poco a poco*, ϕ II, CVII, *mp sub.*, *molto*
- System 7:** *breve*, ① *port. (f)*, *ff*, *rit. molto*, *a tempo (poco meno)*, ϕ VII, *meno f*, ③ ④, ⑤, *dolce*, ϕ V, *(m.d.) i*, *(senza rall.)*, *mp*

Paroles et Musique de
BARBARA
Adaptation: Roland DYENS

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11 Rue de Provence, 75009 Paris.

Poco più lento

Più animato

Musical score for a piece, page 16. The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo markings are *Poco più lento* and *Più animato*. The score includes various musical notations such as notes, rests, and ornaments.

Key markings and instructions include:

- P* (Piano)
- accél. poco a poco* (accelerando poco a poco)
- mf* (mezzo-forte)
- a tempo*
- rit. pochissimo* (ritardando pochissimo)
- cedez* (cedere)
- p* (piano)
- (dolce)* (dolce)
- poco sfz* (poco sforzando)
- rit. poco* (ritardando poco)
- (Poco esitando) a tempo*
- mf* (mezzo-forte)
- a tempo*
- rit. pochis.* (ritardando pochissimo)
- più f* (più forte)

The score is divided into measures by bar lines. Some measures contain fingerings (e.g., 1, 2, 3, 4) and articulation marks (e.g., accents, slurs). The piece concludes with a *più f* marking.

Musical score for a piano piece, page 17. The score consists of ten staves of music. It includes various musical notations such as notes, rests, and fingerings. Performance instructions are written throughout, including dynamics (*sfz*, *p*, *mp*, *fpp*), tempo changes (*a tempo*, *rall.*, *rit.*, *allarg.*), and articulation (*dolce*, *molto pesante*, *molto espress.*). Rehearsal marks CII, XIII, XIV, XV, XVI, and XII are present. The piece concludes with a final chord marked *fpp*.

à Antoine Tatich

SYRACUSE

Paroles de Bernard DIMEY
Musique de Henri SALVADOR
Adaptation: Roland DYENS

⑥ = D^b
⑤ = A^b

Lentement (♩ ≈ 74)

(Intro.) *dolcissimo* *p* (pouce pulpé)

(sim.)

(Refrain) **a tempo**

port. *poco vib.* *mp* *rit. poco*

♯IV - - - - - ½ BI

½ BIII ½ BIV

poco *cédez*

a tempo *port.* *(poco vib.)* ½ BIV

(VII)

½ BI

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 4/4 time and features a variety of musical notations, including treble and bass staves, dynamic markings (pp, p, mp, f), articulation (accents, slurs), and performance instructions (e.g., "poco a poco allargando", "rall. poco a poco"). The score is divided into sections labeled with Roman numerals (BII, BI, 1/2 BII, 1/2 BIV, 1/2 BVIII) and includes a "Couplet" section. The piece concludes with a "rit. molto" marking and a final chord marked "aérien".

CHANSONS FRANÇAISES

adaptées pour la guitare par

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AVANT-PROPOS

Avant toute chose, je souhaite ici remercier l'ensemble des guitaristes de l'intérêt qu'ils ont manifesté pour le premier recueil de ces Chansons françaises, édité pourtant deux ans après la sortie de leur enregistrement.

Cette fois, message reçu : j'ai décidé de publier simultanément le disque et le recueil de ces treize nouveaux arrangements, désamorçant ainsi la critique éventuelle (et légitime) d'une sortie décalée du volume II.

Vos nombreuses lettres et vos nombreux témoignages m'ont éclairé sur certains écueils à éviter dans la conception du présent livre, concernant principalement l'accord souvent très inhabituel des cordes graves (Ré bémol, La bémol, Fa...) pour certaines chansons ("La Bicyclette", "Syracuse", etc.). Cela a beaucoup "déstabilisé" et aujourd'hui, avec un certain recul, je suis à même de le concevoir. Toutefois, je continue de penser que cette approche présente au moins deux aspects positifs : le respect du ton original de la chanson d'une part, et, par voie de conséquence, la coloration résolument nouvelle adoptée par la guitare sur les plans sympathique et harmonique, d'autre part. Ce choix, à la limite d'un certain zèle je vous l'accorde, m'aura au moins conforté dans le fait que la guitare devra parfois subir quelques turbulences de ce type pour que son potentiel musical puisse s'épanouir de façon significative. Cela étant dit, sensible à vos "doléances", j'ai mis de l'eau dans mon vin et sur les 13 chansons, 7 bourdons volent en Ré, 5 en Mi, et seulement 1 en Mi bémol. (Je n'ai pas, cette fois, porté atteinte au La – cinquième corde, parfois "malmené" dans le recueil précédent.) En dépit de cela, cinq tonalités originales sont respectées ("Plaisir d'amour", "Adieu foulards", "L'Ile de Ré", "Ne me quitte pas" et "Ce petit chemin") et trois autres sont transposées au demi-ton inférieur ("La Foule", "Avec le temps", "Revoir Paris"). Transposition beaucoup plus nette en revanche pour "Les Loups", "Trousse-chemise", "La ballade des dames du temps jadis", "Ma plus belle histoire d'amour" et "La Java bleue". D'autres encore commencent "bien" mais finissent par s'affranchir avec malice du ton original pour se jeter dans les bras d'une tonalité plus familière ("Adieu foulards", par exemple). Tout cela est, *in fine*, affaire d'un équilibre que j'ai eu pour souci de maintenir tout au long de ces treize adaptations, prenant en considération vos signes et réactions entre ces deux volumes.

Il est un point cependant sur lequel je n'ai pu transiger : celui de l'évidente difficulté technique de ces arrangements, prix à payer pour que la guitare se fasse parfois orchestre, souvent piano mais toujours et surtout l'écho des voix de ses fameux interprètes. Pas de démagogie donc, cet ouvrage est difficile, se voulant fidèle à l'esprit et à la lettre, paramètres majeurs mais aussi (et souvent) entraves objectives à ladite facilité technique.

Enfin, ce volume II aurait pu, à l'instar de la dernière page de ces Charlie-Hebdo qui faisaient nos délices dans les *seventies*, s'intituler "les chansons auxquelles vous avez échappé" la dernière fois. C'est un peu cela quand je songe aux incontournables "Avec le temps" ou "Ne me quitte pas", sublimes chansons auxquelles je tenais très fort.

Un volume III dans un an ou deux ? Pourquoi pas ? J'ai pourtant l'intime conviction que je vous aurai épuisés d'ici là...

Merci de vos encouragements sincères, à l'origine de ce deuxième livre. Et merci de votre aide.

R.D.

Quelques notes sur les chansons

LA FOULE (*Mi mineur; ton original : Fa mineur*)

C'est la chanson la moins française de ce florilège, et pour cause : il s'agit d'une pure valse péruvienne dont le titre est "*Que nadie sepa mi sufrir*" (Que nul ne sache ma souffrance). Vous comprendrez ainsi pourquoi elle sonne si vrai et si bien à la guitare, instrument emblématique de la culture sud-américaine, et vous comprendrez encore mieux pourquoi j'ai choisi le ton de Mi mineur au détriment de celui de la version d'Edith Piaf, Fa mineur, qui eût été moins un exercice de style qu'un acte de masochisme musical un peu servile.

Difficile, certes, cette adaptation de "La foule" est avant tout un hymne à la guitare, une fête du rythme.

AVEC LE TEMPS (*La mineur; ton original : Si bémol mineur*)

Avec cette grande chanson, la difficulté d'exécution rejoint l'incontournable difficulté d'écriture de cet arrangement, combinant d'immuables arpèges de piano à la voix libre et baladeuse de Léo Ferré. Voici une délicate alchimie, introduisant parfois des rythmes à 4 pour 3 dont la réalisation n'est pas évidente à la guitare. Du début à la fin, le tempo ne devra jamais quitter les premières décimales du métronome, accroché à la lenteur presque excessive du temps qui passe. Le pari de cette intransigeante version d'"Avec le temps" est contenu dans l'idée de prédominance tranquille d'un chant joué très legato sur une harmonie discrète, en filigrane. Sachez donner ici une illusion d'aisance, en dépit de l'"adversité" technique.

REVOIR PARIS (*La majeur; ton original : Si bémol carrément bas*)

Dans le recueil précédent, j'avais avoué avoir un faible pour "Un jour tu verras". Dans ce recueil, c'est "Revoir Paris" qui a ma préférence. Il se trouve, ce qui ne gâche rien, qu'elle est aussi l'une des chansons les plus abordables sur le plan technique, aucune de ses difficultés n'étant insurmontable. Veillez néanmoins à ce que l'harmonie, particulièrement jusqu'au couplet, soit jouée en demi-teinte et n'empiète jamais sur une mélodie dont les valeurs sont souvent assez longues.

LA JAVA BLEUE (*Ré majeur; ton original avoisinant le Si majeur*)

Après celle des bombes atomiques, voici la Java bleue. Le choix d'une java parmi d'autres chansons est pour moi prétexte à glisser un peu d'humour entre les notes. Sans que cela en soit la condition *sine qua non* (cf. "Ce petit chemin"), il est certain que le rythme et l'esprit de cette danse se prêtent parfaitement au jeu de la facétie et de la dérision. Alors, si vous êtes vraiment joueur, il faudra jouer cette carte-là jusqu'au bout et commencer par ne pas se contenter d'un tempo de valse...

D'autre part, même si j'ai opté pour une tonalité différente du ton d'origine, l'introduction, la coda et certains des petits motifs d'accompagnement en doubles croches sont issus de l'arrangement de cette chanson créée par la grande Fréhel. Il conviendra donc de donner à tous ces éléments le caractère pétillant et parfois caricatural qui sied à la musique dite de genre. Vincent Scotto n'étant pas Agustín Barrios, il sera même conseillé d'abandonner ses états d'âme le temps d'une chanson et d'offrir 2'30 de jubilation.

MA PLUS BELLE HISTOIRE D'AMOUR (*Ré majeur + modulations; ton original : La majeur + modulations*)

Si l'arrangement de cette chanson de Barbara ne fait pas partie des pièces les plus exigeantes techniquement, sa difficulté se situe davantage sur le plan musical que digital. Le phrasé de la chanteuse étant si particulier, si fantasque, si libre aussi, qu'il m'a fallu un certain temps pour l'intégrer à la version instrumentale que voici. Cela signifie, par exemple, que ni les refrains ni les couplets, outre les évidentes modulations qu'ils rencontrent, ne seront exprimés de façon identique d'une fois sur l'autre au cours de la chanson. J'aurais certes pu me résoudre à opter pour une version mélodique et rythmique définitive et à la "resservir" régulièrement, n'en modifiant que l'harmonisation ici ou là, mais c'est là méconnaître le style de Barbara ! Et puis il est tellement plus simple de compliquer un peu les choses. Question de piment. Par ailleurs, les couplets, en Si majeur et tout en harmoniques, sont jolis, pas excessivement difficiles mais très énervants à travailler. Je vous recommande donc chaleureusement l'étude de cette adaptation. Particulièrement si vous souhaitez développer votre mémoire ou tester votre résistance nerveuse...

CE PETIT CHEMIN (*Si bémol majeur*)

Hommage à la "faiseuse", à la grande ciseleuse de petits bijoux de la chanson française. J'ai, comme beaucoup d'entre vous, une grande tendresse pour Mireille, son œuvre et sa personne. Je lui trouve un charme fou et la crois immortelle. Sur le plan artistique, l'association de ses musiques aux textes de Jean Nohain est à mes yeux proche de la perfection, et l'écriture de cet arrangement m'a permis d'en mesurer le degré de symbiose. Lorsque les mots deviennent notes et inversement...

Musicalement, le respect de la tonalité n'est ici jamais pénalisant, au contraire. Le Ré – 4^e corde (tierce) ainsi que le La – 5^e corde (sensible) donnent de l'air à l'arrangement, lui épargnant le côté fermé et "nez bouché" des tonalités "à risque". Ce ragtime, que j'ai souhaité aussi rafraîchissant que son auteur, module vers la fin en Mi majeur, permettant ainsi à la guitare de s'exprimer plus librement encore au moment du petit contrepoint "alla Bach", de la coda un peu jazzy et de la conclusion toute en campanella. Vive Mireille !

NE ME QUITTE PAS (*La mineur*)

Il eût été impardonnable en deux recueils, d'"ignorer" celle qui est peut-être la plus grande des chansons françaises. Chef-d'œuvre, réussite absolue, les mots me manquent pour dire l'émotion que m'inspire cette chanson. Les différentes versions qui en ont été faites (Nina Simone, etc.) eurent, selon moi, été mieux inspirées de rester à l'état de projet malgré leur qualité objective. En ce qui me concerne, n'étant pas connu pour mes talents de chanteur – du moins officiellement – je n'ai pas le sentiment de m'être livré ici à un jeu de surenchère, combat d'ailleurs perdu d'avance. Le travail que j'ai fait sur cette chanson est simplement l'œuvre d'un musicien vue sous l'angle strictement musical et instrumental, rien de plus. J'espère avoir fidèlement suivi le somptueux arrangement de François Rauber, l'arrangeur de prédilection de Jacques Brel, dans son esprit et dans sa lettre chaque fois que la guitare me l'a permis. Cette adaptation, il est vrai, fait partie des pages les plus difficiles du recueil sur le plan technique, avec certaines redoutables extensions de main gauche et des trilles continus sur deux cordes lors de la dernière reprise du thème. On devra également relever une petite difficulté ponctuelle avec l'utilisation d'un tremolo "dissident" au cours des deux dernières mesures de l'introduction; vous jouez la mélodie pouce sur la chanterelle, et vous "trémolez" simultanément sur la deuxième corde. Etrange ou paradoxal, c'est davantage par un travail sur 26 chansons françaises que par mes propres compositions que j'ai fait la "trouvaille" de certaines petites figures techniques, de main droite plus particulièrement. L'idée appelant la nécessité et la nécessité impliquant la réalisation sur l'instrument, cette petite "déviation" technique, inimaginable pour moi au sens strict, s'est vue assimilée puis intégrée au même titre qu'une autre, plus traditionnelle. Il en sera de même pour vous, naturellement, à condition de déjà maîtriser le tremolo. Ce chapitre de "darwinisme technico-guitaristique" étant clos, il me reste à vous souhaiter un bon appétit pour l'étude de cette adaptation, difficile mais gratifiante, je l'espère.

ADIEU FOULARDS (ADIEU MADRAS) (*Ré bémol majeur / Ré majeur; ton original : Ré bémol majeur*)

Voici le souvenir d'un *bis* que j'avais concocté en Martinique la veille du récital que j'y avais donné lors du 9^e carrefour mondial de la guitare en 1990. Je parle de souvenir car la version proposée ici est, je crois, plus construite que le "clin d'œil" à ce peuple antillais que j'aime tant. Guidé par la version d'Henri Salvador (Ré bémol majeur), j'ai choisi d'habiller en Ré majeur la dernière reprise du thème, profitant ainsi de l'ampleur donnée par le bourdon accordé en Ré, comme par surprise. Dans le précédent recueil j'aurais vraisemblablement préaccordé ce bourdon en Ré bémol mais, conformément à ma promesse, je me suis aujourd'hui contenté d'un Ré, nous offrant ainsi le délice d'une douce modulation au demi-ton supérieur. La barcarolle étant à la java ce qu'un Largo de Bach est à un boogie-woogie de Jerry Lee Lewis, je ne saurais trop vous inviter à interpréter cet hymne tendre des Caraïbes avec indolence, la douceur et la gentillesse qui lui conviennent.

ÎLE DE RÉ (*Ré mineur*)

Après "Adieu foulards", restons dans le climat insulaire quelques instants encore avec la chanson jumelle de "Cécile", arrangée dans le premier recueil et du même Claude Nougaro. Valse-Jazz (comme "Cécile"), en mineur (comme "Cécile"), avec une Intro et une coda (comme "Cécile" encore) et un chorus intermédiaire (toujours comme "Cécile"), voici "L'Île de Ré". C'est la "minute-jazz" du disque et du recueil. J'y tiens ! Tâchez de bien différencier les parties, respirez bien entre les accords et les arpèges de la première exposition du thème, ne jouez jamais vite et ne jouez fort qu'à la sortie du chorus. Ce dernier, de type walking-bass, devra toujours donner, plus que l'impression, la certitude d'un duo guitare-contrebasse. Ainsi, il est vivement conseillé, pour que la réalité devienne rêve, d'utiliser le pouce pulpé presque en permanence sur les cordes basses, aussi bien pour les notes graves que pour les notes haut perchées sur la touche, même si les sons frisent (surtout si les sons frisent !). L'effet produit devra rappeler la plainte de la contrebasse épuisée, grand-mère* au bord de l'apoplexie. Après la lame de fond qui succède au chorus, le retour à la lenteur devra figurer l'accalmie qui règne à nouveau sur l'île, accalmie précédant un dernier soubresaut, court et sans lendemain. L'introduction de cet arrangement est issue de la version Vander-Galliano, ainsi que la coda (note pour note), proche, selon un auditeur cultivé**, du climat de la Saudade n° 3. A vous de juger.

* Contrebasse dans l'argot des musiciens ** Humour

PLAISIR D'AMOUR (*La majeur*)

Si je savais que "Plaisir d'amour" était une authentique chanson du XVIII^e siècle écrite aux alentours de 1760, j'ignorais en revanche qu'elle était si complexe, si construite et si longue dans son déroulement. Comme pour toutes les chansons célèbres, j'en connaissais son célèbre couplet et son très célèbre refrain, comme tout un chacun, mais ignorais tout de l'existence d'un trio (3^e partie) en La mineur, de caractère très différent des deux autres parties, d'ailleurs entrecoupées de ritournelles orchestrales elles-mêmes différentes les unes des autres. Pour en faire une très succincte analyse, nous dirons que la forme de cette romance est assez proche de la forme rondo et que cette page musicale n'aurait aucune difficulté à se glisser dans un répertoire de style classique ou romantique, entre un divertissement de Sor et un caprice de Regondi. Le fond et la forme : tout y est. Sur le plan technique, il est bon d'en parler, rien n'autorise à de vives inquiétudes à condition toutefois de maîtriser l'art de la "trémole". D'autre part, si le style de la reprise du dernier refrain n'est pas du "classique pur-jus" (on sent ici que l'arrangeur "ramène sa fraise" harmonique l'espace de quelques mesures, ce qui pourrait, si cela était vraiment indispensable, choquer l'oreille puriste), le reste de l'arrangement demeure extrêmement fidèle à la version qui m'a servi de référence : la géniale Mado Robin accompagnée par l'Orchestre de l'Association des Concerts Colonne dirigé par Jésus Etcheverry. Quelques mots, pour finir, sur Jean-Paul Martini, le compositeur de "Plaisir d'amour" : de son vrai nom Jean-Paul Schwarendorf, il fut d'abord Maître de Chapelle au service du prince de Condé à Nancy puis du comte d'Artois. Ce fut (paradoxalement ou logiquement ?) un spécialiste de la musique militaire avant d'écrire de très nombreuses romances dont "Plaisir d'amour" reste l'un des plus beaux fleurons. Il importait que ce fût dit...

TROUSSE-CHEMISE (*de La mineur à Si mineur; ton original : de Do dièse mineur à Ré dièse mineur*)

Il y a des chansons à boire et celles à pleurer. "Trousse-chemise" appartient à la seconde catégorie pour l'infinie nostalgie qu'elle dégage. Musicalement, la simplicité de sa ligne mélodique et le relatif dépouillement de son harmonie pourraient indiquer, une fois adaptée à la guitare, qu'il en sera de même sur le plan technique ; ce n'est pas exactement le cas, dommage. Dès le début, par exemple, les doigtés proposés vous sembleront inutilement difficiles ; cela s'explique par le fait que j'ai tenu à bien distinguer la mélodie de l'harmonie, utilisant pour l'une et l'autre des cordes différentes. Dans le cas contraire, elles se seraient mutuellement annulées, faisant sentir cet effet négatif de manière évidente. Sur le plan de la conduite générale, cette chanson se rapproche un peu des "Loups", avec cette progression par demi-tons qui lui donne un oxygène neuf à chaque reprise. C'est le seul point de comparaison qu'on puisse établir entre les deux chansons, "Trousse-chemise" étant malgré tout d'un niveau technique sensiblement inférieur à la chanson de mon ami Louis Bessières. Saviez-vous que le petit bois de Trousse-chemise se trouvait dans l'île de Ré ?

LES LOUPS (*de Si mineur à Ré mineur; ton original : de Ré mineur à Fa mineur, très bas tous les deux*)

C'est incontestablement la chanson la plus éprouvante du recueil, même si, à défaut de transcrire de façon exhaustive (et d'ailleurs impossible) tous les éléments d'un arrangement extrêmement riche, je me suis limité à n'en reproduire que les éléments caractéristiques. Les montées successives par demi-tons et le crescendo de près de 5 minutes induit par l'ajout progressif de notes et d'accords chaque fois plus complexes, contribuent à créer une tension que vous saurez reproduire tout au long de la chanson. Sur un plan plus technique, les successions de barrés ainsi que la rythmique quasi-continue de marche militaire vous laissent peu d'opportunité pour vous "détendre", exception faite des mesures binaires où Reggiani s'adresse à la "charmante Elvire". Et encore. Les loups sont entrés dans Paris. Courage, fuyez !

LA BALLADE DES DAMES DU TEMPS JADIS (*Ré majeur; ton original : quelque part entre Si et Do majeur*)

Vous savez peut-être l'affection et l'admiration que je porte à Georges Brassens. Voici donc, pour conclure le recueil et le disque, une chanson du Sétois en forme de cerise sur le gâteau. Il faut dire que j'ai souhaité la rendre encore plus "cerise", faisant passer sa durée totale sous le seuil des deux minutes. Attention ici aux fréquentes extensions de la main gauche, inévitables pour cause de Sol ou de Fa dièse grave. En cas de trop grande difficulté, voire d'impossibilité d'ordre morphologique, je ne serais nullement opposé à un éventuel arrangement (à l'amiable) dans l'arrangement. A vous donc, au besoin, de transposer certaines basses à l'octave ou de supprimer quelques notes d'arpège en toute tranquillité. Ici (comme souvent ailleurs), la lettre cède le pas à l'esprit, au cachet, à la couleur. Si l'on peut tout jouer, tant mieux ; sinon, on "aménage". Les notes sont des éléments que l'on peut toujours déplacer à l'envi sans jamais nuire à l'esprit de l'œuvre à laquelle elles appartiennent ; l'important étant de réaliser ces modifications guidé par une certaine conscience musicale. Ce point de vue étant donné, il me reste encore à insister sur un point essentiel, les éteintes de basses ; dans cette ballade comme ponctuellement dans d'autres chansons, il faudra y veiller particulièrement. L'observation scrupuleuse de ce point technico-musical garantira à votre interprétation clarté, lisibilité et entendement harmonique au sens large.

Je vous souhaite le meilleur pour la découverte et l'étude de ces treize chansons. J'espère craintivement qu'elles vous plairont autant que leurs aînées.

R.D.

LEXIQUE LEXICON

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.



(*)

Rappel ou facultatif.



Cordes impérativement à vide.



Distorsion de la note.



(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Faire onduler les sons harmoniques en éloignant la guitare du corps dans un mouvement de balancier lent et régulier.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



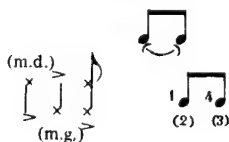
pizz. Bartok: Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer **fff**.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento: Glissement rapide et discret exécuté immédiatement avant l'attaque de la seconde note.



Liaison facultative.

Autres propositions de doigtés.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.



Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour effet de stopper la résonance.

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Damp the resonance as soon as the following note ou chord is played.

Recall or optional.

Open strings obligatory.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

Let the harmonics undulate by moving the guitar away from the body in a slow, regular swaying movement.

'Halogene' dampening: gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

*Bartok pizz.: pull the string with the thumb and index finger then release it abruptly, letting it slap **fff** against the fingerboard.*

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento: Rapid, delicately played slide just before the attack of the second note.

Tie ad lib.

Alternative fingerings.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as to damp the resonance.

à Valérie FOLCO

LA FOULEParoles de M. RIVGAUCHE
Musique de E. DIZEO et A. CABRALAdaptation pour guitare
Roland DYENS

Con brio (♩. = 63)

⑥ = RÉ
D

mp (soulevez 3 sur (5))

Φ V

(les accords piqués seront obtenus en soulevant brièvement leur position avec la main gauche)

C II

poco più f

C II

1. (Couplet)

Φ II

C II

mf

C II

mp (*mf*)

C II

mp *dolce*

Φ II

C II
mf *i* *p* *i* *p*
meno f
 C II
 (mf)
 più lento, poi accel. poco a poco
 rall. molto
 RASG.
 A tpo (deciso)
 C II
p *mp* (Refrain)
 poco a poco
f
 (poco metal.)
a i m i m
p *(meno f)* *f*
 allarg. poco
 A tpo
 ③ 1 3 1 2
p *p* *p* *p*
p sub.
 molto
mf *f*
 Da Capo poi segue
 Couplet (2)
 C II
p *sfz*
 allarg. poco a poco
a m i
p *sfz*
gliss.
dolciss.
 * rit. molto
 * (en effleurant ④ avec 3)
 (Couplet) con calore
gliss.
mf
 26 329 H. L.

(secco) Φ V
 Φ VII *sfz* *sfz* *m a* *a i m* 1 2 0 4 2 0
f *p* *meno f sub.*
rall. molto *lento, poi*
 Φ II *p* *mf*
accelerando poco a poco
p dolce *p*
 A tpo *f* *m i m i m i m*
p *m i m i m i* *meno f sub.*
 C VII *RASG.* *gliss. rit. poco*
ff *f pesante*
moltissimo *A tpo* *a m i* *m i*

The musical score is written for guitar and includes the following elements:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines with fingerings (e.g., 5, 4, 3, 0, 1, 2, 0, 4, 2, 0). Dynamics include *f*, *p*, *sfz*, and *meno f sub.*. Performance instructions include *(secco)* and Φ V.
- Staff 2:** Continues the melodic and harmonic development. It includes a *rall. molto* section followed by *lento, poi*. Dynamics range from *p* to *mf*. A section marked Φ II is indicated.
- Staff 3:** Features a *accelerando poco a poco* section. The music is marked *p dolce* and *p*. It includes a section marked Φ II.
- Staff 4:** Includes a section marked "A tpo" (Alto Tiro). It features a *f* dynamic and a melodic line with the lyrics "m i m i m i m".
- Staff 5:** Continues the "A tpo" section. It includes a *p* dynamic and a melodic line with the lyrics "m i m i m i".
- Staff 6:** Features a section marked "C VII" (Canto VII). It includes a *meno f sub.* dynamic and a melodic line with the lyrics "m i m i m i".
- Staff 7:** Includes a section marked "RASG." (Rasgueo). It features a *gliss. rit. poco* instruction and a *ff* dynamic.
- Staff 8:** Features a section marked "f pesante" (f pesante). It includes a *moltissimo* instruction and a section marked "A tpo".
- Staff 9:** Continues the "A tpo" section. It includes a *p* dynamic and a melodic line with the lyrics "a m i".

a i m i m
p i
p
sfz
C II
allargando poco a poco
rit. molto
Λ tpo poco più lento poi
Φ V
m a a
dolciss. ()*
p
accel. poco a poco
C II
poco a poco
m a a
mf
p
gliss.
m p m p (sim.)
poco più f
sfz
C II
gliss. gliss.
Con fuoco
ff
Φ II
XXIV
**)*
sfz

*) jouer les harmoniques avec la main droite seule dans un geste en diagonale de la XXIV^e case à la XXVI^e case

Paroles de Léo FERRÉ
Musique de Léo FERRÉ
et J. M. DEFAYE
Adaptation pour guitare
Roland DYENS

(arpèges toujours un peu en filigrane)

26 329 H. L.

Toujours lentement
(arpèges plus présents)

(legato) *rit. pochiss.* *A tpo* *Φ I* *a i*

(poco) *Φ V* *Φ V* *a i*

mf *f*

port. *rit. poco* *(poco)* *(p)*

A tpo *rit. pochiss. (i)* *A tpo* *rit. pochiss.* *meno f* *(p)* *(poco)* *port.*

A tpo *HXII* *Allarg. poco a poco* *A tpo* *Φ I* *Doloroso* *rall poco a poco, poi molto* *pulpe* *norm.* *pulpe* *norm.*

dolciss. (pulpe) *(p)* *(norm.)* *pulpe* *norm.* *pulpe* *norm.*

A tpo *C II* *Rall. molto* *FINE* *poco vib. (pulpe)*

mp (en se rapprochant progressivement de la touche)

Paroles et Musique de
Charles TRENET
Adaptation pour guitare
Roland DYENS

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C II (poco)
 (*) *mf*
 C IV
 Rasg. *i*
 Calmando (♩ = ♩)
 3 rit. poco A tpo
mp dolce
 XII poco
 gliss. Φ II
 Rit molto A tpo (♩ = ♩)
 Rall. poco a poco
 C II
 rit. molto ②
 C II XIV XXI (Couplet)
 Libero, recitativo
 XII XXIV 8^{va}
 lontano
p dolce *mf*
 C II
 molto espress. Φ VII poco string.
 A tpo subito
 port. *f*
 (oscuo) *mf*
 poco metal
 (arp. lento)
 Più animato
 C II (poco)
 (*) (*)

[illegible]

à Claire

LA JAVA BLEUE

Paroles de G. KOGER et N. RENARD

Musique de Vincent SCOTTO

Adaptation pour guitare

Roland DYENS

⑥ = D Ré

Con brio e spirito (♩. = 75)

(Intro)

p (pizz.) *f* secco *sfz* *p* *pizz. (f)*

♯ VII *nat. i* *a m* C II

(Refrain) (accords d'accompagnement toujours joués *i - m* ou *i - m - a*)

mp *poco* *poco* *p sub.* *f sub.* *mp* *(poco metal.)* *mf* *(poco)* *gliss.* *(scorrevole)* *p* *p* *(poco)* *m i* *rit. poco* *poco metal.*


(Couplet)

dolce


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Paroles et Musique de
BARBARA
Adaptation pour guitare
Roland DYENS

lunga

Meno ( ≈ 42) ma sempre movido

С II



mp

C VII

Con grazia gliss.

Con grazia gliss. C VII

mf *pp sub.* *mp*

C I *rit. pochiss.* A tpo Φ III Φ III
 (b) $\bar{\sigma}^0$ (pulpe) *mf*

Φ I Φ III Φ III
 (II) *mf*

Φ I *ami* C VIII *ami* *pp sub. (mf)* (V) (VII)

C III *ami* C II Φ I *rit. pochiss.* A tpo *gliss.* C VIII C VI (legato) *p sub.* *mp* (V) (IX) (VII) Φ VI

C III (legato) Φ I *rit. poco* *pp sub.* *mp (dolce)* *p sub. molto*

A tpo *Avec enfance* 8^{va} XIX C II XIX XXI C II XIX XVIII (II) *mp dolce poco* *poco*

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C IV 4 0 (XXI) C IV C V ② lunga
 poco vib. rit. molto p
 (III) Allarg. poco a poco
 poco esitando (A tpo) Φ II rit.
 p dolce legatissimo mf
 A tpo (deciso) Φ II a m i rit. pochiss. (souple et léger)
 mf
 A tpo gliss. Φ III (legato) ② C VII rit.
 mf p sub. molto f dolciss. pp
 molto
 A tpo gliss. C VII
 (VIII) mp a m i mf
 rit. molto Φ I A tpo più animato C III
 pesante pulpe mf
 1 2

Musical score for a string quartet, featuring five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1:

- Staff 1: Φ I, 4, 3, 1, *gliss.*, ②, *dolce sub.*, *(dolciss.)*, *(poco metal.)*
- Staff 2: *mf*, *p* pulpe, *mf*

System 2:

- Staff 1: Φ I, 4, 3, 1, *gliss.*, C VIII, ⑤, *mf*
- Staff 2: *mf*, *f*, *p* pulpe, *mf*

System 3:

- Staff 1: C VIII, *gliss.*, ⑤, C VIII, C VI, ③, *mf*
- Staff 2: *p sub.*, *molto f*, *rit. pochiss.* A tpo, *mf*

System 4:

- Staff 1: C III, ③, Φ I, ②, *rit. poco*, *p sub.*, *molto*
- Staff 2: *p sub.*, *mf* (II), *p sub.*, *molto*

System 5:

- Staff 1: A tpo 8va, C II, XXI, XXIII, XXI, (C II), ④, ③, ④, *poco*
- Staff 2: *mp*, *poco*, *poco*

System 6:

- Staff 1: C IV, ④, ②, ④, C IV, C V, ②, ④, ②, *rit. molto*, *poco*, *vib.*, *lunga*, *p*
- Staff 2: ⑤, *poco*, *poco*

Additional markings include *(legato)*, *Allarg. poco a poco*, and *poco*.

Più lento, con nostalgia

p *dolcissimo* *poco* *p* (pulpe) *poco* *accelerando*

Più vivo sub. *più f* (IV) *molto sfz* *dolce* *rit. pochiss.*

mf *molto f* *molto pesante*

A tpo *f* (IX) *molto sfz* *rit. pochiss.*

A tpo, allargando poco a poco *sempre ff, appassionato* *molto pesante* *Lento (declamato)* *(poco vib.)* *p* *dolcissimo*

A tpo *8va* *(pp)* *(poco vib.)* *Rall.* *poco* *a poco.* *(poco vib.)* *FINE*

perd. *pp (lontano)* *dolcissimo (pulpe)*

XXIII XIX

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Paroles de Jean NOHAIN
Musique de MIREILLE
Adaptation pour guitare
Roland DYENS

(Intro) C V 4 Φ IV rit. poco A tpo 2 3 4 3 2 1 4 2 rit. moltiss. Molto lento

mp p mf p p (eco ironico) (metal)

[illegible]

Allegretto (♩. = 114)

C III

mp

(poco)

1 0 4 1 2 i

1 0 (poco)

The musical score consists of six staves of music. The first staff is a single melodic line. The second staff includes performance instructions: *p dolce sub.*, *mp*, and *mf*. It also features fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs). The third staff includes *mf*, *(poco metal.)*, *(norm.)*, and *molto*. The fourth staff includes *(poco metal.)*, *C VI*, *p sub.*, and *pulpe*. The fifth staff includes *mf (secco)*, ** gliss.*, *p*, *C III*, *C I*, *sfz (secco)*, *p sub.*, *dolce*, and *gliss. lento*. The sixth staff includes *(poco metal)*, *p i p i p*, *mp*, *f sub.*, *mf*, *(poco metal)*, *f sub.*, *poco agitato*, *C III*, *C VI*, *mp sub. (umoristico)*, and *6*.

Op. 10, No. 1

mf sfz

f sempre animato

C VII con spirito

Allargando molto

rit. molto

A tpo (deciso)

mp

poco

rall. poco a poco

pp

p

prestissimo

FINE

perd. (niente)

NE ME QUITTE PAS

Paroles et musique de
Jacques BREL
Adaptation pour guitare
Roland DYENS

(Intro) Misterioso (♩ = 94)

⑥ = D Ré

(trem.)

port.

p (en imitant les ondes Martenot)

p sub.

p sub.

molto

molto

port.

port.

p

⑤ 3 *rall. poco a poco*

p

Lento e mesto (♩ = 55)

Φ III

C III

poco sfz

C III

dolciss.

poco vib.

poco affretando

poco

C II

④

poco vib.

(poco) rit. pochiss. (A tpo)

② *molto espress.*

rall. poco a poco

largamente

pp

mp

A tpo

Φ V

C VI

legato

mf

m

i

(A tpo) C V

Φ X C III

poco affret.

dolce

A tpo Φ V

allarg. poco C III C II

Calmato (A tpo) *rit. molto*

gliss.

f sfz (appassionato) mf mp pp mp

breve (A tpo) *rit. poco* *a poco* *poco più mosso* *8va* XII

rit. poco a poco XXIV XXV XXVI

lunga *poco esitando* A tpo (come prima) Φ V

mezza voce *poco* *mf*

XII

poco *poco* *mf*

Φ III XIX *a m i* XII Φ VII *poco stringendo*

dolciss.

A tpo Calmato (sempre m.d.) *poco rit.* A tpo

poco sfz (XII) poco rit. mp poco sfz mf

The musical score is written for a single melodic line on a grand staff. It consists of several systems of music, each with its own time signature and key signature.

- System 1:** Starts with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. It features a series of eighth notes, some beamed together in groups of three. Dynamics include *p* (piano) and *poco* (poco). There are fingerings indicated by numbers 1 through 5.
- System 2:** Continues the 4/4 time signature. It includes a section marked *C VII* and another marked *Φ IX*. Dynamics include *p* and *mf*.
- System 3:** Features a section marked *Φ IV* and another marked *Φ IX*. Dynamics include *p* and *mf*.
- System 4:** Includes a section marked *rit. pochiss.* (ritardando, very little). Dynamics include *p*.
- System 5:** Includes a section marked *rall. molto* (rallentando, very much). Dynamics include *p*.
- System 6:** Starts with a section marked *breve* and *trem.* (tremolo). It then transitions to a section marked *port.* (portamento) and *port. lento* (portamento, slow). The final section is marked *→ FINE* and *(senza rall.)* (without slowing down).

At the bottom of the page, there are additional instructions and a page number:

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mf sub. *p sub.* (en imitant les ondes Martenot) *niente* (m.d. se rapproche insensiblement de m.g.)

à Bruno - Michel ABATI

ADIEU FOULARDSAdaptation pour guitare
Roland DYENS

(Intro) (traditionnel antillais)
Tempo di barcarolle (♩. = 43)

⑥ = RÉ D

mp *p (eco)* *mf*

C IV *rall. molto* *Thème* *A tpo (sempre poco rubato)*

mp *mp dolce* *pochissimo*

allarg. poco a poco *A tpo*

rit. poco *A tpo*

a poco *breve* *A tpo* *Più animato*

pp *sempre mp* *poco* *poco*

allarg. poco a poco *A tpo* *più animato*

pulpe *dolcis.* *rit. poco*

rit. pochiss. *poco* *dolcis.*

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27

allarg. poco a poco

A tpo C IV C I C I C IV

mp *rit. poco* *A tpo (molto animato)* C II

molto *quasi f*

C IV C VI C II

sffz *p-i m p i* *f* *sffz* *pp (dolcis.)*

Con grazia *port.* *(Tempo di valzer)* *rit. pochiss.*

p *poco* *mp*

molto rubato C II C IV *rit.* A tpo *allarg. molto* *molto espress.* C VII

poco *sffz* *mf* *mp*

più lento *dolce e legato* A tpo *molto rubato*

rit. poco *p* *rall. molto* *esitando poi accelerando poco*

p (eco) *p* *mp*

C II C III *lento* *8va* *FINE*

p *allarg. poco* *pulpe (dolcis.)* *(poco)*

26 329 H. L.

à Jean-Christophe HOARAU

ILE DE RÉ

Paroles de Claude NOUGARO

Musique de Claude NOUGARO

et Gérard PONTIEUX

Adaptation pour guitare

Roland DYENS

Tempo de Valse - jazz - (♩. = 136)

(Introduction)

⑥ = D Ré

♩ XI

a m

p

(de très loin)

♩ X

♩ IX

♩ VIII

IX

X

♩ XI

poco

gliss.

a m

poco

mp

Rall. *poco a poco*

♩ IX

♩ VIII

lunga

pp

mp

Meno mosso (♩. = 106)

(Thème) Assez Libre

♩ I

pp

(*mp*)

pp

(*mp*)

♩ II

pp

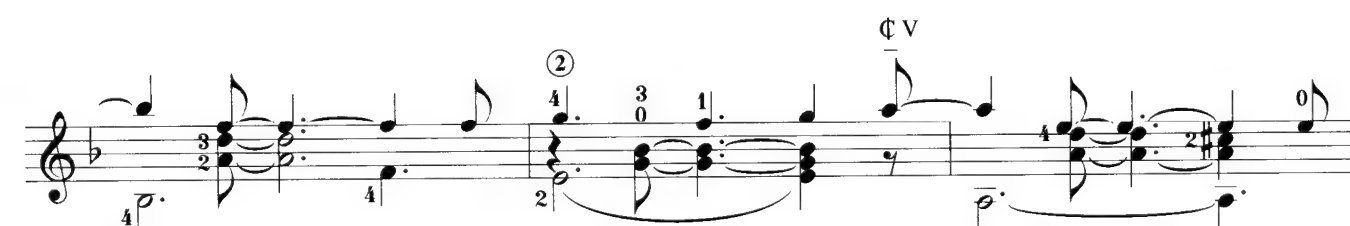
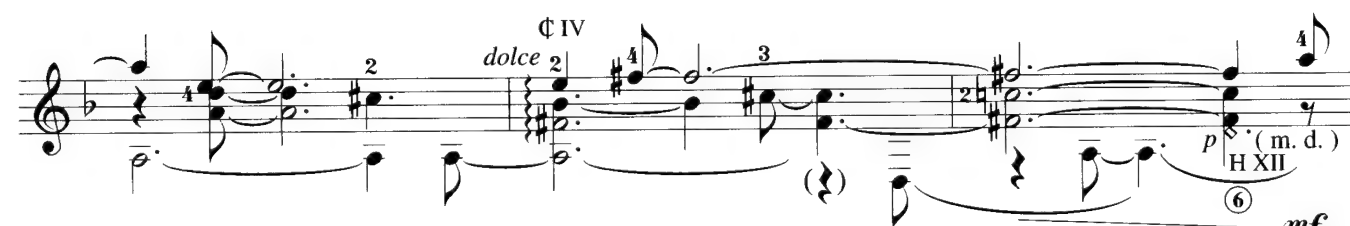
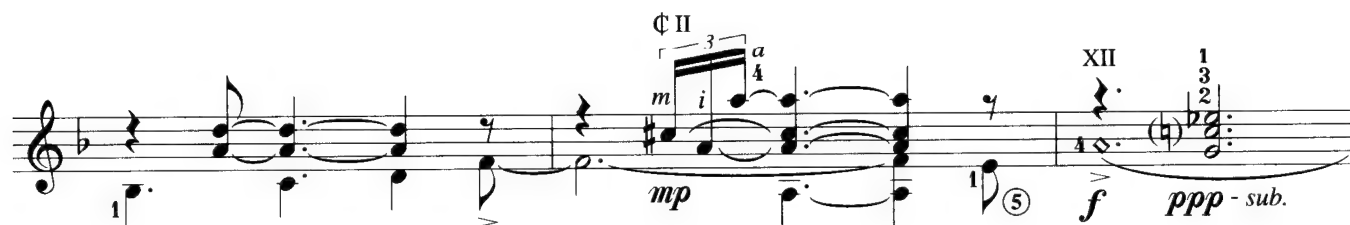
♩ X

♩ VI

mf

p (eco)

mf



Allarg. poco

Musical score for guitar, featuring various techniques and dynamics. The score is divided into systems, each with a treble clef and a key signature of one flat (B-flat).

System 1: Starts with a 2/3 time signature. Includes a section labeled "A tpo" with a 1/2 time signature. Dynamics include *mp* (mezzo-piano) and *(poco metal)*.

System 2: Includes a section labeled "deciso" with a 4/4 time signature. Dynamics include *mf* (mezzo-forte).

System 3: Includes a section labeled "C III" with a 3/4 time signature. Dynamics include *gliss.* (glissando).

System 4: Includes a section labeled "C III" with a 3/4 time signature. Dynamics include *gliss.* (glissando).

System 5: Includes a section labeled "C III" with a 3/4 time signature. Dynamics include *f* (forte), *poco più f*, and *(poco metal)*.

System 6: Includes a section labeled "C III" with a 3/4 time signature. Dynamics include *(norm.)* (normal).

System 7: Includes a section labeled "C III" with a 3/4 time signature. Dynamics include *mf* (mezzo-forte).

C III C VIII C III C VI³¹

Φ V

(2)

C III

sfz *verso il pont.* *più f*

C VIII

port.

a m *dolce* *gliss*

mp *(poco metal)* *(norm.)*

CHORUS

mp sub. *f sub.* ⑥

The musical score is written for guitar on a single staff. It begins with a series of chords labeled C III, C VIII, C III, and C VI³¹. The notation includes various fingerings (e.g., 4, 3, 2, 1, 0) and techniques such as slurs, accents, and dynamic markings like *sfz* (sforzando) and *f* (forte). A section marked 'CHORUS' starts with a double bar line and includes a circled '6' at the end. The score concludes with a final chord and a circled '6'.

la ligne de basse (walking bass) sera jouée avec la pulpe,
 toujours très legato et sur un tempo très régulier.
 26 329 H. L.

Φ II

mp

f sub.

mp

gliss.

gliss.

gliss.

dolcissimo

H XX

ff sub.

p sub.

mp

mf

26 329 H. L.

Detailed description: This page contains seven staves of musical notation for guitar. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4, 5, 6) and dynamics including *mp*, *f sub.*, and *mp*. A section marked Φ II is indicated. The second staff continues the piece, including a *dolcissimo* marking and a final measure with a double bar line and 'H XX'. The third staff shows more complex fingerings and a *gliss.* marking. The fourth staff includes a *gliss.* marking and a *gliss.* marking. The fifth staff features a *ff sub.* marking and a *p sub.* marking. The sixth staff includes a *mp* marking. The seventh staff includes a *mf* marking and a *gliss.* marking. The page number 32 is in the top left corner, and the page number 26 329 H. L. is at the bottom.

Musical score for guitar, page 33. The score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 5. Performance instructions include *ongle*, *mp sub.*, *poco a poco*, *gliss.*, *f*, *sfz*, *Poco agitato*, *sempre f*, and *C III*. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

System 1: *ongle*, *mp sub.*, *poco a poco*. Fingerings: 4, 2, 4, 3, 0, 2, 3, 1, 2, 0, 2, 3, 4, 3, 4, 2, 5.

System 2: *mf*, *(pouce toujours pulpé)*, *ongle*, *sfz*, *gliss.*, *f*. Fingerings: 4, 0, 1, 2, 5, 3, 0, 1, 4, 2, 3, 2, 0, 4, 1, 4, 5.

System 3: *f*, *sfz*, *gliss.*. Fingerings: 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0.

System 4: *Poco agitato*, *sfz*, *sempre f*, *C III*. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0.

System 5: *sfz*, *sempre f*, *C III*. Fingerings: 1, 3, 4, 2, 3, 4, 5, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0.

System 6: *sfz*, *sempre f*, *C III*. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0.

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various chords, fingerings, and performance instructions.

- Staff 1:** Features a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents.
- Staff 2:** Includes the instruction *calmando* (slowing down) and chords labeled C III and C VIII. A *dolce* (sweet) marking is present.
- Staff 3:** Contains chords C III, C VI, and I. It includes fingerings and a *port.* (portamento) marking.
- Staff 4:** Features a Φ V marking and a circled 2. It includes fingerings and a *port.* marking.
- Staff 5:** Includes chords C III and C VIII. It features a *molto* (very much) marking, a *ff* (fortissimo) dynamic, and a *port.* marking.
- Staff 6:** Includes a *port.* marking and a *port.* marking.
- Staff 7:** Includes the instruction *Allarg. poco a poco* (rhythmically widening a little by little), a *A tpo* (Allegretto tempo) marking, and a *mp* (mezzo-piano) dynamic with the note *(poco metal)*.

Rall. poco a poco *lunga* ($\approx 5''$) **Come prima** (poco meno e libero)

(norm.) Φ I Φ II Φ III Φ III Φ II

quasi piano - (lontano) *soave* *poco pesante* *pulpe* *dolcis.* *molto espress.* *port.* *poco* *molto*

pp *(mp)* *pp* *(mp)* *p* *mf* *f* *sfz* *f*

Allarg. poco a poco *poi molto* *largamente* **A tpo**

C VI C V Φ IV

Allarg. poco a poco -----

Φ II

rit. molto H XIX (4)

Poco meno e libero

H XII (p. m. d.) (5)

dolcis. *mp*

breve ①

breve *rit.*

C III

Lento

breve

poco vib. ②

rit. molto H IV ② (1)

⑥ (pont.)

A tpo

H XII

(m. d.)

poco rubato

Rall. poco

(lento poi accel. poco a poco)

tr

ppp (pulpe)

perd.

FINE

à Flavio ESPOSITO

PLAISIR D'AMOUR

Musique de Jean-Paul MARTINI
(= 1760)adaptation pour guitare
Roland DYENS

Moderato (♩ = 102)

(1^{re} ritournelle)

mf XII

C VII I Φ II

allarg. poco A tpo CVII II Φ II C II

molto *sfz* *p* *mp*

(Refrain)

Φ V *p dolce* *(pp)*

rit. pochiss. A tpo CVII

poco *port.*

(2^e ritournelle)

A tpo (come prima)

CVII *rall. molto* *mf*

Φ II *a m i* Φ VII Φ V *a m i* Φ II

più f sub *p (eco)* *mp*

(touche)

(Couplet)

molto lirico
port. (trem.)
p — (*) *p* *dolce* *mf* *molto*

rit. pochiss. A tpo
mp *p sub.* *mp*

C II *Φ II* *C II* *mezza voce*
mp *molto* *mp dolce* *p*

A tpo *rit. pochiss.* *p* *poco* *dolce*
poco *(m. g. seule)*

A tpo *allarg. poco a poco --- Largamente Calmato*
Φ II *p* *mi* *p* *dolcissimo*

allarg. poco *A tpo* *rit. pochiss.*
pulpe --- dolcissimo

a piacere
 A tpo C II Φ VII
 (norm.) *molto* *pp* *sub. (pulpe)* *quasi niente*
 Poco più mosso e mezza voce
 (Trio) Φ V (harmoniques très claires) XX XIX *rit. pochiss.* A tpo Φ V
 ⑥ 2 3 0 2 1 2 ⑥ 2 3 0 2 *poco*
allarg. poco A tpo Animando C III Φ I
 ⑤ *mp* *mf*
mf (mf) C III *rit. poco* A tpo
p (p) *mp* *dolce*
mf *p m i m i* (poco) * * *mp* (eco) *poco* *m i m* * *
 (en effleurant avec 3) ④
oscuo *allarg. poco* ----
 1 2 3 4 3 1 1 2 3
 quasi *p* (touche) (tastiera)

--- *a poco* *rall. molto* Dans la lenteur C VII

p *a m* *i m a m i m a m i i* *poco*

mf *rit. poco* A tpo C IV *mf dolce*

port. C VII *allarg. poco* A tpo *rit. poco dolce*

mf *p m a* *molto appassionato* *f*

A tpo C VII *rall. poco a poco* *p dolce* *molto* *dolcissimo*

p *mf (come prima)* *mf* *a m i*

allarg. poco a poco *rall. molto* *FINE*

p (eco) *mf* *mp* *p*

26 329 H.L.

à Thierry LE MOËL

TROUSSE - CHEMISE

Paroles de Jacques MAREUIL
Musique de Charles AZNAVOUR
Adaptation pour guitare
Roland DYENS

Andante (♩ = 79) Sempre poco rubato

(Intro) Con "saudade" port. C III

p *mf*

gliss. *molto espress.* port.

rall. poco a poco, poi molto

A tpo *mp* *pp* *ppp*

rit. poco A tpo *poco più f*

rit. poco A tpo C III *mf*

♩ I *dolce* *mp*

The musical score consists of seven systems of staves, each containing multiple measures of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions are written above or below the staves.

System 1: *rit. poco*, A tpo, *p*, *mf*.

System 2: C I, *m*, *i*, C VI, *rit. molto* (6), A tpo, C I, *mp*, (rapprochez-vous de la XII^e case).

System 3: XII (5), C I, *rit. pochiss.*, A tpo (*poco più animato*), C VI, *mf*, (→ XII^e case).

System 4: XII (4), C VI, *rit. poco*, A tpo, C IV, *mf*.

System 5: C I, *dolce*, *p*, *poco*.

System 6: C I, *rit. poco*, A tpo, *dolciss.*, C I, *molto*.

System 7: C II, C VII, *rit.* (5, 6), *poco più mosso e regolare*, C II, *quasi f*.

26 329 H. L.

à Valérie SCHWARTZ

LES LOUPS

Paroles de A. VIDALIE
Musique de Louis BESSIERES

Adaptation pour guitare

Roland DYENS

Tempo di marcia (♩ = 60) (roulement a - m - i - p sur la table) Roland DYENS

⑥ = D Ré

(Intro) C II

mf

(roulement p - a de gauche à droite de la table) *molto*

ff

(Couplet) C II

p

mp

pp

poco sfz

gliss

(Refrain)

mp

mf

poco sfz

(Φ II)

(Φ II)

(Φ II)

Musical notation for a guitar piece, featuring various technical markings and dynamics. The notation includes:

- Staff 1:** Starts with a Φ II marking. Includes a 4-measure phrase, a tempo marking *Teneramente*, and dynamics *dolce* and *più f*. Fingerings are indicated with numbers 1-4.
- Staff 2:** Includes a Φ II marking, a 4-measure phrase, and dynamics *sffz*, *mp*, and *mf*. A *Rasg.* (rasgueado) marking is present.
- Staff 3:** Includes a Φ II marking, a 4-measure phrase, and dynamics *dolce sub.*, *mf*, and *sffz*. A 3-measure phrase is also shown.
- Staff 4:** Includes a Φ II marking, a 4-measure phrase, and dynamics *mp* and *più f*. A *gliss.* (glissando) marking is present.
- Staff 5:** Includes a Φ II marking, a 4-measure phrase, and dynamics *sffz* and *più f*. A *gliss.* marking is present.
- Staff 6:** Includes a Φ II marking, a 4-measure phrase, and dynamics *sffz* and *più f*. A *gliss.* marking is present.
- Staff 7:** Includes a Φ II marking, a 4-measure phrase, and dynamics *sffz* and *più f*. A *gliss.* marking is present.
- Staff 8:** Includes a Φ II marking, a 4-measure phrase, and dynamics *sffz* and *più f*. A *gliss.* marking is present.

Musical score for a string quartet, page 46. The score consists of ten staves of music, primarily in treble clef, with some staves using bass clef for lower registers. The key signature is one sharp (F#). The time signature is 4/4.

Performance instructions and markings include:

- Staff 1:** Φ II, *calmando*, Φ II, *dolce*.
- Staff 2:** *molto*, *sfz*, C II, C III *deciso*, *sfz*.
- Staff 3:** Rasg., C III, *mf*, C I C III, *mf*, *dolce sub.*.
- Staff 4:** *sfz*, C III, *f*, *p*, *sfz*, ** (en butant ⑤)*, C III.
- Staff 5:** C III, *sfz*, C III, *sfz*, C III, *mf*.
- Staff 6:** *sfz*, *più f*, *a m*, *i m*, *a*, C III, *gliss.*, *molto sfz*, *sfz*.
- Staff 7:** C I, *metal*, Φ I, (norm.), C I, *meno f*, Φ III.

Technical markings include fingerings (1-4), slurs, accents, and dynamic markings (*f*, *mf*, *sfz*, *meno f*). Some staves have multiple systems of notation, including bass clef for lower strings.

(calmando)

metal

p

(norm.)

mf dolce

Rasg. C III

C I

a m

i

molto

sfz

Φ IV

i m i

a m

a m

(lâchez le barré et gardez la basse)

sfz

f

(sim.)

C IV

mf

(poco metal)

C IX

C IV

XII

(Φ IV)

mf

(poco metal)

C IV

XI

gliss.

più f

sfz

molto sfz

C IV

C II

ff

f

p

Φ II

26 329 H. L.

Musical score for piano, featuring multiple staves with complex rhythmic patterns, fingerings, and dynamic markings. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with performance instructions like *mf dolce*, *molto*, *sfz*, and *sempre ff*.

Key markings and instructions visible in the score include:

- mf dolce*
- molto*
- sfz* (sforzando)
- sempre ff* (sempre fortissimo)
- molto sfz*
- molto marcato*
- vib.* (vibrato)
- non loin du chevalet* (not far from the keyboard)
- Rasg.* (Rasgueado)
- (pont.) m i m* (ponte m i m)
- (sempre ff)*

The score is divided into measures, with some measures containing multiple staves. The notation is highly detailed, with many slurs and fingerings indicated.

C III

Φ V

C III

Φ V

(sim.)

(sempre **ff**)

Φ III

molto

Φ II

sfz

Φ III

Φ VII

sfz molto appassionato

Φ II

sfz

(sempre **ff** e marcato)

2

sfz

m i m (stopper les accords avec la main gauche)

répéter cette mesure x fois jusqu'à la quasi extinction de la musique. → FINE

fff (pont.)

perd. (quasi niente) (sempre pont.)

à Sophie MARECHAL

LA BALLADE DES DAMES DU TEMPS JADIS

Poème de François VILLON
Musique de Georges BRASSENS
Adaptation pour guitare
Roland DYENS

[illegible]

(sim.) *p* (eco) *gliss.* *dolce* *(leggero e legato)* *poco*

⑥ - * Φ VII Φ V (*) ④ ② (p) (p) C II

mf (*) *f* *(en dehors)* *rit. poco a poco* A tpo *gliss.* *port.* *più dolce* ① ③

C IV *gliss.* C VII ② ④ ① ③

gliss. Φ VII Φ V C VII ② ③ ① ③

gliss. f Φ V (8va) (pont.) *mf* XII IX VII *(laisser les sons se mélanger)* *poco*

sfz (*) ④ ① ③ ⑥ ① ④ ① ④ ③ ①

52

sfz *sub.*

mf

Rit. poco a poco

dolcissimo (pulpe)

A tpo, con tenerezza

C IX

gliss.

gliss.

(molto legato)

poco

Allarg. poco a poco

C VII largamente

A tpo

gliss.

ff

dolce sub.

molto (*)

mp

mf

p

p gliss.

Rall. molto

FINE

dolciss. (tasto) (pulpe)

ppp (quasi niente)

26 329 H. L.

PUBLI-OFFSET Mercures 46090 Cahors

Jazz Mind and Classical Hands -

Roland Dyens and his Style of Arranging and Performing

Michelle Birch

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ABSTRACT

This research project focuses on four of Roland Dyens' 26 Chansons Francaises: "Ne Me Quitte Pas", "Revoir Paris", "Avec le Temps" and "Plaisir d'Amour". It contains biographical detail, relevant recordings, existing literature on Dyens, and personal correspondence with Dyens and others. Analysis of these four song adaptations for classical guitar is undertaken in order to better understand Dyens' style of arranging and performing.

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INTRODUCTION

The works of the French composer and guitarist Roland Dyens, (1955-), form an important body of work for the 20th century classical guitar and reveal a composer with humour and sensitivity, who maintains a strong affinity to his musical community and heritage. Although sometimes very technically challenging, they are distinguished by an involvement with the heart of a musician. Dyens' exceptional performance style combined with his distinctive style of arranging for the guitar offers the opportunity to gain both a superior concept of performance, together with insight into the arranging and performing style of a musician not previously studied in depth.

This research project focuses on four songs chosen from the *26 Chansons Francaises* (1995), a collection of Dyens' solo guitar adaptations of well-known French songs. These four songs are *Ne Me Quitte Pas*, *Avec le Temps*, *Plaisir d'Amour*, and *Revoir Paris*. The reason why these four adaptations were chosen is that within the limits of this collection of Dyens' song adaptations for the classical guitar, they illustrate a good cross-section of styles and moods. These four adaptations will be analysed and presented as a microcosm of Dyens' style of arranging, which forms a substantial portion of his output.

To do this, Dyens' written scores and recordings of the four adaptations will be analysed and considered against the original arrangements that Dyens worked from, literature written about Dyens, other recordings of his playing, and related topics.

Additionally the researcher has corresponded briefly with Dyens, and his publicity agent Farinaz Agharabi. New York guitarist, composer, and Associate Professor for Guitar at Yale University, Ben Verdery, who knows Dyens personally, has been interviewed.

ROLAND DYENS - BIOGRAPHY

Roland Dyens was born in Tunisia in 1955. He began his study of the guitar at the age of nine with a guitar teacher named Robert Maison, and subsequently at the age of 13 went to study at the music school *l'Ecole Normale de Musique de Paris*. At this school he studied guitar with the Spanish-born French guitarist Alberto Ponce (1935-) and composition with French composer and conductor Désiré Dondeyne (1921-). He graduated from there in 1976 at the age of 21 with the *Licence de Concert de l'Ecole Normale de Musique de Paris* (by unanimous vote), and First Prize in Harmony, Counterpoint and Analysis.

Dyens' passion for South American music led in the early part of his career to his winning two awards which were offered in honour of the Brazilian composer, Heitor Villa-Lobos (1887-1959). These were the *Villa-Lobos Special Prize* at the *International Competition Citta di Alessandria in Italy* (date unknown), and the *Grand Prix du Disque de l'Académie Charles-Cros* (awarded during the celebration of the centenary of Villa-Lobos in 1987). Dyens won the latter for his CD *Heitor Villa-Lobos/Concerto Pour Guitare et Petit Orchestre* on which Dyens' original composition *Homage to Villa-Lobos* (1987) appears. At the age of 25 Dyens became a laureate of the Yehudi Menuhin Foundation, and at the age of 33 he was recognized as one of the "100 Best Living Guitarists" in all styles by the French magazine *Guitarist* (1988).

In 1997, at a Parisian jazz and rock school simply called *l'Ecole*, Dyens created a course in classical interpretation, arranging, harmony and improvisation. He stopped teaching there in 2000 when he was made Professor of Guitar at the *Conservatoire National Supérieur de Musique de Paris*, a position he still holds. Further to his responsibilities at the *Conservatoire*, Dyens is extremely active as an international guitarist. He has developed a significant reputation around the world as an exceptionally able and expressive musician. In addition to being a seasoned performer within his own country, Dyens regularly tours internationally. He has completed successful tours to many countries including the United States, the Middle-East, Indonesia, Scandinavia, Poland, and Brazil. Dyens is a regular, popular guest at many international festivals where he performs and holds master-classes. He has sat on numerous academic and guitar competition juries, makes regular radio and television appearances, and has featured in a

video called *Incontro con Roland Dyens (Encounter with Roland Dyens)*. He has featured on the covers of several major guitar magazines including *Les Cahiers de la Guitare* (France), *Gitarre & Laute* (Germany), *Guit'art* (Italy) and *Gitary Swiat* (Poland). Further to this, Dyens continues to compose, having released over 35 works for solo and ensemble guitar, guitar with string quartet, and guitar/s with orchestra. He has released 12 solo CDs, covering an eclectic mix ranging from self-styled jazz adaptations of songs such as *Over the Rainbow* and *I Love Paris*, through adaptations of more classical pieces such as Villa-Lobos' *Aria from Bachianas brasileiras no 5*, and Ravel's *Pavane pour une infante defunte*, to song adaptations such as the *26 Chansons Francaises*, and five George Brassens songs. Many of Dyens' original compositions feature alongside other composer's works - Villa Lobos, Eric Satie, Leo Brouwer, Francisco Torroba, Fernando Sor, Sylvius Leopold Weiss, and others. Dyens also appears on a number of composite CD's with various artists.

Dyens has defined several of his musical influences, one being Heitor Villa-Lobos, arguably Brazil's most important composer to date. Dyens considers him the incarnation of Brazilian music and culture, quoting Villa-Lobos as saying "The Map of Brazil is the Harmony Treaty from which I took my musical knowledge". (personal correspondence, 9 September 2005). Dyens also says that the Villa-Lobos' *Twelve Studies*, "represent for me the birth of modern guitar." (Dyens, 2000). Claude Debussy (1862-1918) is another major influence, for his "refinement, delicateness, modernism" and for being "so French". Dyens mourns that Debussy didn't write a single note for the guitar (personal correspondence, 9 September, 2005). A third influence is the Spanish guitarist and composer Fernando Sor (1778-1839), whom Dyens claims as his "ancestor". Dyens says that he feels so close to Sor's "so modern" approach to the guitar in his time, as exemplified in Sor's *Methode Pour La Guitare* (1832) that "not a word written by him I could deny even today" (personal correspondence, 9 September, 2005). In fact Dyens says he includes a composition of Sor's in every concert he does - "for superstition perhaps." (Dyens, 2000).

Regarding Dyens' empathy for the music of the multi-faceted, multi-instrumentalist Brazilian musician and composer Egberto Gismonti, who shares Villa-Lobos' deep involvement with Brazilian music and culture, Dyens describes Gismonti's "flexibility, crossover (not 'collage' that I hate), perfect synthesis between ... Musica Popular Brasileira, Jazz and Contemporary music." Gismonti's rather unconventional,

ambidextrous approach to guitar-playing techniques arising from an early and self-taught involvement with the piano, helped to spark Dyens' own adventurousness regarding the wider tonal and technical possibilities of the guitar. This includes the use of scordatura. In fact Dyens was very emphatic about this similarity, saying "MY APPROACH OF GUITAR PLAYING IS THAT OF PIANO PLAYING" [sic] (personal correspondence, 9 September, 2005). Both musicians share the same ability to move easily between different musical styles. Of Gismonti, Dyens (1987, p. 26) says that he finds in him, "as in Michel Portal, Gerry Mulligan, Keith Jarrett and myself - a care for nuance coming from classical studies. I like this transposition of education, from classical culture to other forms of music."

On the subject of Dyens' more general influences, Verdery (personal communication, 17 September, 2005) believes that Dyens seems to yearn a little toward the freedoms of America and its jazz culture. The diverseness and freedom of Brazilian culture - the "flexibility" compared to the conventions of European culture - act as a draw card in the same way. Dyens (1987, p. 26) says:

My basic ideas on music have been corroborated by the way Brazilian musicians organise their concert life; there is no musical frontier, they all participate in all kinds of classical or popular music. ... I try to present my concerts in the same spirit, mixing music that I like with only one guideline: quality, not history.

From his Tunisian heritage, Dyens claims that he has inherited a strong ability to remember rhythms, but nothing about the "Arabic scales or whatever" (personal correspondence, 9 September, 2005).

THE FOUR ADAPTATIONS

The four adaptations to be studied are:

- *Plaisir d'Amour* ("Pleasure of Love")
- Music by Jean-Paul Martini 1706-1784),
- Words by Jean-Pierre Claris de Florian (1755-1794)
- Adapted for solo guitar by Roland Dyens (*Chansons Francaises, Volume 2, 1995*), from French soprano Mado Robin's version (Orchestre de l'Association des Concerts Colonne/Jesus Etcheverry). The date of recording is unknown, but the CD itself, *Plaisir d'amour*, was digitally remastered and compiled in 1992.

- *Revoir Paris* ("To see Paris again")
- Words and music by Charles Trenet (1913-2001)
- Adapted for solo guitar by Roland Dyens (1995), from Trenet's version. The arrangement used for reference for the purposes of this research was one where Trenet sings with orchestra. However, because the introduction was a little different from Dyens' adaptation, this may have been a different arrangement from the one Dyens used. This is unconfirmed, Dyens not specifying which one he used.

- *Ne Me Quitte Pas* ("Don't Leave Me")
- Words and music by Jacques Brel (1929-1978)
- Adapted for solo guitar by Roland Dyens (1995) from Brel's version arranged for orchestra by Brel's favourite arranger François Rauber. Included in the orchestra are Ondes Martenot, piano, accordion, bass, and percussion. Brel sang this version at his farewell concert at the Paris *Olympia* in 1966.

- *Avec le Temps* ("With Time")
- Words by Leo Ferré, music by Leo Ferré and J. M. Defaye
- Adapted for solo guitar by Roland Dyens (1995), from Ferré's version. The arrangement that was used for reference for the purposes of this research was one where Ferré sings with piano and orchestra. It is similar, but of different length from Dyens' adaptation, suggesting he may have used a different arrangement. This is unconfirmed, Dyens not specifying which one he used.

Dyens' reveals the intentions behind his adaptations as follows (personal correspondence, 9 September, 2005):

My aim was to listen to the original versions of each of the songs (so not from any score- only by hearing) and to try to reconstitute [reproduce] the whole "esprit" and soul of their interpreters. Since it's impossible to gather all instrumental and musical elements and transfer them on a simple guitar, I obviously had to make a selection of all these elements when arranging them. Here the orchestral introduction, there the oboe solo etc ... I had to do sacrifices somehow. Sometimes, I was so keen [to be] faithful to the spirit of these songs that I even transcribed the singer's breathings ...

In adapting the songs, Dyens has, in spite of the inevitable pruning necessary in reducing the singer's and orchestra's lines on to a single guitar, sufficient competence with the whole workings of his art - harmony, rhythm, the treatment of melody, and the possibilities of the guitar - that he is able to create arrangements which manage to retain and even enhance the expressive power of the original. Dyens' adaptations show a composer with an exceptional understanding and sensitivity for both the source and his own instrument.

The Importance of Understanding the Source

The importance of understanding the background of a piece of music when embarking on the study of it is fundamental. When music is in a different idiom from what we are utterly familiar with, the process of understanding is more complex. Carlos Bonell, a well known English classical guitarist of Spanish descent, discusses this point. He comments that because of his Spanish background he has become particularly sensitive to the risks of playing music not of his own culture, and that it takes a great deal of work to achieve an understanding of its true character. For example when he hears someone play Spanish music, he maintains he can hear whether the performer understands the nuances of the music fully or not. (Bonell, 2005, p. 12):

The undercurrents are informed by assumptions about knowledge of folk music and rhythms and those very subtle things that happen in all folk music which feed through into so-called 'art music'. So if we approach this without that feeling, or without an awareness of that, we actually may play the notes correctly, and we might get somewhere close to the spirit of the interpretation, but it's only as close as being close enough to touch it but yet still 100 miles away.

A novice approaching the *Chanson Francaises*, especially if not French, will find that the idiom is complex and seductive. On the surface, the songs are appealing, both because of their catchy tunes and the sense of a life lived to its fullest, but also because of their quintessential French charm. At a deeper level, (in listening to the songs), a growing awareness of the portrayal of life as it truly is will embed an emotional hook in the innermost heart of most listeners. This awareness of the essence of the music takes it far beyond the charming tunes that the novice might at first take Dyens arrangements to be. Certainly the melodies are far more than the "innocuous little tunes" that are "buried under a weighty blanket of accompaniment ... almost succeed(ing) in obliterating them altogether." (Burley, 1996, p. 41).

The Importance of Good Translation

The words of a song are fundamental to its meaning, and this is where the importance of good translation comes in. A prime example of the pitfalls of bad translations is Ron McKuen's English translation (1969) of Brel's *Ne Me Quitte Pas*. McKuen's translation of the title alone serves to illustrate the liberties he took in his version. Literally translated, the title of *Ne Me Quitte Pas* is "Don't Leave Me". Ron McKuen changed it to *If You Go Away*. Brel's title is an imperative: desperate, pathetic, abject, raw; McKuen's is speculative, romantic, softened, almost heartwarming. Brel's song leaves the listener in no doubt that the lover is leaving; McKuen's version gives an impression that there is still hope. Rupert Smith, from *The Guardian Unlimited* (4 November, 2002), writes that:

.. some of those older artists [French Chanson singers] are known in the UK, if only in strange translations. The ... Brel translation, *If You Go Away*, watered down the desperate grovelling of his most famous song, *Ne Me Quitte Pas*, turning it into an MOR [middle of the road] standard that served all comers from Dusty Springfield to Frank Sinatra.

McKuen's version might be said to bear as little similarity to the original as the archetypal blockbuster movie of a good book. And yet, if the melody is played to a person whose main or only language is English, that person will most likely sing McKuen's version, with every confidence that the words have the intended meaning.

The consequence of performing a song arrangement without the words might, on a superficial level, be argued to be negligible. However, if the true abjectness of *Ne Me Quitte Pas*, for example, is not understood, then how can the true meaning be communicated through the performance of Dyens' adaptation? Similarly, if a performer ignores the words of the song *Revoir Paris*, that performer might easily think that "To-see Paris again" might mean to think nostalgically about it. In fact the song represents a person just happy to be there, strolling happily along in the sun on a lovely day in Paris, glad to be home in a beloved city. *Plaisir d'Amour* is also a song vulnerable to bad translations. Roy Jeffrie's translation might be a completely different song from Carl Deis' far more accurate one (see appendix). Regarding *Avec le Temps*, without the words, what might "With Time" mean? Should *Avec le Temps* be played with the regularity of a clock?

The words reveal a deeper meaning that is vital to an effective interpretation of the song. Due to cultural and language differences it is impossible for a translation to exactly mirror the meaning of its source, but the effort should be made to achieve something as close as possible to the original.

Finally, a clarification regarding terminology should be made here. The French word "*adaptation*" appears to be susceptible to misunderstanding. As might be noted in the quotations within this text, most English speaking people refer to Dyens' adaptations as "arrangements". A common English-speaker's understanding of the word "arrangement" is that a pre-existing melody is set to music, and that the role of the arranger is extremely free - having little of the original composition to constrain him (or her) other than the melody itself. This ambiguity can easily lead to exactly the same premise that the researcher initially approached the adaptations from: that the complex rhythms, the lovely harmonies, and the charming introductions, were solely Dyens' own. If the exact English equivalent is used, it is much easier to understand that Dyens has taken the original arrangement and *adapted* it, in all its intricate beauty, for the guitar.

DYEN'S COMPOSITIONAL AND PERFORMANCE TECHNIQUES

Colour

When asked what he thought the most important aspect of guitar technique was, Dyens (2000) replied:

As the son of a painter I would say the colour. The guitar is a very special instrument, it is not just six vibrating [strings], but also the way we make them vibrate. We have many possibilities: with the fingertip, with the finger, with both sides and so on and then the point where we touch the [string] and with which [angle]. They all are possible colours. We have millions of combinations for us to determine a colour which we need. It seems that not using this possibility of colours, not considering the importance, is like getting close to the guitar without really meeting the instrument.

Dyens' passion for tonal colour and expressiveness is displayed in the type and detail of performance indications he writes on his scores, and in the special effects he employs in performance. Mark Greenberg (2004, page unknown), writes in his review of Dyens' playing for the New York Classical Guitar Society Newsletter:

As far as tone-color, Dyens uses far more flesh than the average classical guitarist. ... he often plays even inner strings, even the 2nd string, with his thumb. ... He can also provide a wide spectrum of special effects. I guess we've all fooled around with the tight stretch of strings above the nut. The difference is that for Dyens, they are a regular stop. Presumably he can tell you their pitch.

The really distinctive aspect of Dyens' performance style, and similarly his performance indications in his scores, is the range and subtlety of his musical expression. In this, the influence of Debussy can be seen. Dyens uses sound colours like an Impressionist painter.

His use of tonal colour and expressiveness - his “alchemic tonal palette” (Panting, 2001, p. 36), is fundamental to his compositional and performance style. The huge emphasis Dyens places on musical expressiveness is reflected in his constant determination to capture the emotional power of the original song he sets.

As a result of this determination, Dyens' published scores are crammed with very detailed performance indications. His recordings are very faithful to the performance indications on these scores. These performance indications cover areas such as tempo and dynamic markings, articulation, melody notes, harmonics, and special effects/techniques which include written-out rubato in the melody line, portamento tremolo to imitate the electronic *Ondes Martenot*, flesh tones, glissandi, cross-string tremolos, and arpeggiated two-note chords around the melody line.

Illustration 1 highlights a small sample of the proliferation of Dyens' performance indications. The green defines tempo and dynamic markings, as well as articulation. The yellow designates melody notes, the blue, harmonics, and the purple identifies special effects or techniques.

The illustration shows a musical score for guitar, specifically for the piece 'Avec le Temps' from 'Chansons Françaises Volume 2' by Roland Dyens, page 6. The score is presented in three systems. The first system begins with a treble clef and a key signature of one flat. It includes various performance markings such as 'A tpo' (Allegro tempo), 'meno f' (meno forte), 'rit. pochiss.' (ritardando pochissimo), and 'A tpo'. The second system continues with 'A tpo', 'HXII' (Harmonics), 'Allarg. poco a poco' (Allargando poco a poco), 'Doloroso' (Doloroso), 'rall poco a poco, poi molto' (rallentando poco a poco, poi molto), and 'norm.' (normale). The third system includes 'A tpo', 'C II' (Cadenza II), 'Rall. molto' (Ritardando molto), 'FINE', and 'poco vib.' (poco vibrato). The score is heavily annotated with performance instructions in green, yellow, blue, and purple boxes, indicating tempo, dynamics, articulation, and special effects.

Illustration 1: Avec le Temps (*Chansons Françaises Volume 2* by Roland Dyens, p. 6), Colour.

Special Techniques

In the pursuit of creating the musical effects he seeks, Dyens has explored unconventional techniques. The challenge of trying to reproduce the original flavour of the French songs has necessitated a more lateral approach to technique than what he might have had otherwise. In his performance notes to “Ne Me Quitte Pas” prefacing the *Chansons Francaises* (Vol. 2, 1995) he explains:

Strangely or paradoxically, it is more through working on the 26 French songs than through my own compositions that I have made the ‘discovery’ of certain small technical figures, particularly in the right hand. The idea invokes the necessity, and this necessity, implying realisation on the instrument, sees this slight ‘deviation’ of technique (which is unimaginable for me in the strict sense) assimilated [and] then integrated into the repository of traditional techniques.

Dyens' motivation is not to show off or to display as many different techniques on his instrument as he can squeeze into a piece, but to use the full possibilities of the guitar to express the meaning of the original version he has used. In a similar way, his technical brilliance as a performer is never allowed to get in the way of his relationship with the audience and with the soul of the music itself. In this, perhaps he could truly be described as Sor's descendant; as Sor writes in the Preface to his *Methode* of 1832: “Music, reasoning, and the preference which I give in general to results before a display of difficulty, constitute my whole secret.” (Sor, 1832, p. 5).

In his adaptation of “Ne Me Quitte Pas”, Dyens approximates the distinctive sound of the Ondes Martenot, by employing a portamento tremolo. This occurs at the start and finish of the adaptation. As may also be noted, Dyens uses scordatura in this piece. Scordatura is sometimes used by Dyens to increase the range of the guitar, to increase its sonority, and to allow Dyens to keep the adaptation in the original key as the original.

uses the right hand thumb on a higher string than the ring, middle and index¹ fingers of the right hand, which are alternating quickly to create the tremolo on the second string. He uses this awkward positioning because the thumb's² sound has more body and volume than the fingers can produce. This thumb sound brings out the melody well above the accompanying tremolo. Dyens uses this technique to bring out these high melody notes in the same way as the piano does in the original, with the *Ondes Martenot*, drifting untouched, beneath.

Illustration 5 shows the beginning of the trill section near the end of *Ne Me Quitte Pas*. This is tricky to play, and is further complicated by the necessity of playing the melody smoothly and more prominently than the trill. There are also some awkward stretches in the section which add to its difficulty. In the original, this trill is played by the piano and the *Ondes Martenot*, high above the rest of the orchestra. Dyens has retained this sense of 'suspension', which helps to express the lack of resolution, and the sure knowledge that there will be no 'happy ending', to this song. In the Preface to the *Chansons Francaises*, Dyens justifies his reason for the undeniable difficulty of this adaptation in particular:

I hope to have faithfully followed, in spirit and to the letter, the sumptuous arrangement of Francois Rauber, Brel's preferred arranger, [for *Ne Me Quitte Pas*] wherever the guitar has permitted me to so. This adaptation, it is true, makes these pages the most difficult technically in the collection, with certain formidable left hand extensions and continuous trills on two strings at the last reprise of the theme. Equally, effort is required to overcome the small and precise difficulty of the 'dissident' tremolo [see Illustration 4] which encompasses the last two bars of the introduction; here you must play the melody with the thumb on the first string and 'tremolo' simultaneously on the 2nd string.

1(hereafter referred to as "a", "m" and "i")

2(hereafter referred to as "p")

The image displays a musical score for the piece 'L'Espresso' by Debussy. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. Performance markings include 'lunga' (long), 'poco vib.' (poco vibrato), and dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The second staff continues the melody, also featuring triplets and dynamic markings. The score is annotated with various musical symbols, including slurs, accents, and articulation marks, indicating the intended phrasing and articulation of the piece.

Illustration 5: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Special Techniques

Dyens characteristically uses the flesh of the thumb on the right hand, “not always but often, just enough to make a real opposition with nail sound” (personal correspondence, 17 September, 2005). This is a technique where a player will pluck the string with the flesh of the thumb rather than the nail. This produces a distinctively mellow, melancholy tone, which causes the note to stand out. In Illustration 6, (h) indicates the use of thumb flesh. This example is preceded by a portamento, or glissando (slide), from the F to the G. Portamento is used by Dyens both in the way a singer might (as here), or as an instrumentalist's stylish flourish (Illustration 13). Letter (i) shows where Dyens asks for notes to be left ringing, and where they should be stopped.

The image shows a musical score for 'Avec le Temps' by Roland Dyens. It consists of two staves of music. The top staff begins with the instruction '(A tpo)' and '(p)'. It features various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like '(poco)', 'rit. pochiss.', and 'dolcissimo'. A portamento (glissando) is indicated by a wavy line. The bottom staff starts with 'A tpo Doloroso' and 'mf (dolciss.)'. It includes fingerings and dynamic markings like 'mp' and 'mf'. Two specific techniques are highlighted with boxes and labels: (h) points to a note marked 'pouce pulpe' (thumb flesh), and (i) points to a note marked 'mf' with a circled asterisk. The score also includes tempo markings like 'Allarg. poco a poco' and 'largamente'.

Illustration 6: Avec le Temps (*Chansons Francaises Volume 2* by Roland Dyens, p. 6), Special Techniques

Illustration 9 highlights frequent and specific directions to arpeggiate chords. A bracket adjoining an arpeggiando marking indicates a chord is strummed with the thumb over adjoining strings, whereas an arpeggiando marking without brackets indicates chords which must be played by plucking with thumb and fingers because of un-played strings lying between plucked strings. In the original, this section opens out as the strings join in, and their sound, enhanced by vibrato and combined with the piano, creates a wavering effect which is effectively evoked by these arpeggiated chords.

The image displays a musical score for the piece 'Ne Me Quitte Pas' by Roland Dyens, specifically from 'Chansons Francaises Volume 2'. The score is written for guitar and includes various performance indications. Key markings include:

- Arpeggiando markings:** Brackets are used to indicate chords to be strummed with the thumb over adjoining strings, while unbracketed markings indicate chords to be plucked with the thumb and fingers.
- Dynamic markings:** *pp* (eco), *p*, *mezza voce*, *mf*, *mp*, *poco sfz*, and *sfz*.
- Tempo and articulation markings:** *poco esitando*, *lunga*, *poco stringendo*, *poco rit.*, *port.*, *dolciss.*, and *sempre m.d.*
- Section markers:** Roman numerals (XIV, XXIV, XXV, XXVI, XII, XIX, XII, VII) and section titles like 'A tpo (come prima)', 'A tpo Calmato', and 'A tpo'.
- Other markings:** *mezza voce*, *pp*, *p*, *mf*, *mp*, *poco sfz*, *sfz*, *poco rit.*, *port.*, *dolciss.*, *sempre m.d.*, and *lunga*.

 The score is presented in four staves, with various musical notations such as treble clefs, notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6) clearly visible.

Illustration 9: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 23), Performance Indications

In Illustration 10, (d) highlights a chord in which the lower two notes are played with the flesh of the thumb, together with the “a” finger on the right hand. The effect of this is to put a particular colour emphasis on the E, which is the melody note. This idea is used again in (e), this time with the normal thumb nail sound. In (f), Dyens directs the player to slide a left-hand finger up the sixth string prior to playing the open fifth string, to lead the ear to the A. Letter (g) is one of several places in which Dyens directs the player to stop a bass note so that it doesn't interfere with the next bass note.

à Paul MINDY

AVEC LE TEMPS

Paroles de Léo FERRÉ
Musique de Léo FERRÉ
et J. M. DEFAYE
Adaptation pour guitare
Roland DYENS

d

Molto lento e mesto (♩ = 105/110)

a m i (sempre)

mp (pouce pulpé)

p (norm.)

mp (chant toujours en dehors mais sans force)

pp

rit. pochiss. (*i*)

(A tpo)

(poco)

largamente

mf

p

(i)

e

d

f

g

Illustration 10: Avec le Temps (*Chansons Francaises Volume 2* by Roland Dyens, p. 6), Performance Indications

Harmonics

Dyens uses harmonics frequently and for several reasons. Illustration 11 shows where he has used them to mimic the way the piano in the original song plays the bridge passage an octave higher than the rest of the accompaniment. The harmonics add poignancy and grace to a musical idea which would, if fretted normally, have less effect. The second example displays the use of individual harmonics to add lightness, colour and sustain to an accompanying arpeggio. These notes would be impossible to sustain if the notes had to be held with the left hand, so the idea works doubly well - both in adding colour and style, as well as adding facility to the arrangement.

breve (A tpo) rit. poco a poco 8^{va} Poco più mosso

(pp) (mp) rit. poco a poco XXIV XXV XXVI lunga poco esitando A tpo (come prima) Φ V

(4) pp (eco) mezza voce p poco

XII ③ poco mf

Φ III XIX a m i XII poco stringendo Φ VII

mp dolciss.

A tpo Calmato (sempre m.d.) poco rit. A tpo

poco sfz (XII) poco rit. mp poco sfz mf

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Illustration 11: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 23), Harmonics

Illustration 12 shows two individual harmonics dropped into the accompaniment. Because of their positioning in relation to the other notes being played they are able to sound clearly without any other notes stopping them. This extra facility is of particular benefit while trying to make six strings take on the double role of voice and accompaniment. The harmonics also add tonal colour.

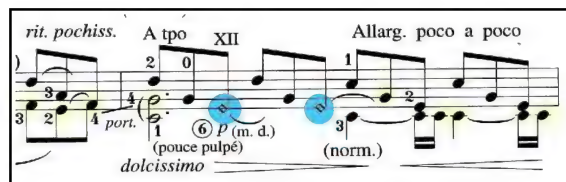


Illustration 12: Avec le Temps (*Chansons Francaises Volume 2* by Roland Dyens, p. 6), Harmonics

Illustration 13 features harmonics placed simply for colour. In the original, these notes were played by flutes, and Dyens' use of harmonics mimics the colour change. The glissando chords before and after the harmonics give a suave and lighthearted effect in keeping with the style of the song.

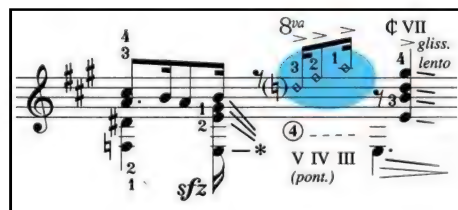


Illustration 13: Revoir Paris (*Chansons Francaises Volume 2* by Roland Dyens, p. 8), Harmonics

The harmonics in Illustration 14 are a different way of playing the melody.

The image displays a musical score for 'Plaisir d'Amour' from 'Chansons Françaises Volume 2' by Roland Dyens. The score is written for guitar and includes various performance instructions and fingerings.

Top Staff:

- Tempo and mood: *Poco più mosso e mezza voce*
- Section: **(Trio)**
- Harmonics: ΦV (harmoniques très claires)
- Measure numbers: XX, XIX
- Tempo changes: *rit. pochiss.*, *A tpo*
- Dynamic: *poco*
- Fingerings: ⑥ 2 3 0 2, 1 2 ⑥ 1, 2 3 0 2

Bottom Staff:

- Tempo changes: *allarg. poco*, *A tpo*, *Animando*
- Harmonics: ΦI
- Measure numbers: 0, 4
- Dynamic: *mp*, *mf*
- Fingerings: 1 2 ⑤, 4 3 2 0, 3 4 2 1, 3 2 1 3

Illustration 14: Plaisir d'Amour (*Chansons Françaises Volume 2* by Roland Dyens, p. 39), Harmonics

Melody

Dyens is never afraid to vary the placement of the melody within the accompaniment, but does not move it around without good reason. In his treatment of melody, Dyens endeavours as much as possible to transcribe the singer's vocal expression, both by using portamento, as well as by manipulating the rhythm as the singer did in the original interpretation. This enhances the emotional power of the adaptation in the same way as it enhanced the earlier song. The melody line is also moved around in relation to the accompaniment - above, below, and within - to add interest, define different sections, and in some cases to evoke the nuances of the singer's original interpretation. Combined with the use of harmonics in both the melody and as individual notes within the accompaniment, this increases the music's intricacy and subtlety. It also helps to reduce the impact of the guitar's comparatively narrow range.

When the particular placement of the melody is characteristic of the arrangement, Dyens takes care to keep it in the same place. For example, this illustration shows the beginning of the tremolo section near the end of *Ne Me Quitte Pas*, which aims to reproduce Rauber's arrangement for Brel's song with its piano trill. The melody, as in Rauber's arrangement, sits under the trill.

Illustration 15: *Ne Me Quitte Pas* (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Melody

6

à Paul MINDY

AVEC LE TEMPS

Paroles de Léo FERRÉ
Musique de Léo FERRÉ
et J. M. DEFAYE
Adaptation pour guitare
Roland DYENS

Molto lento e mesto (♩ = 105/110) (arpèges toujours un peu en filigrane)

a m i (sempre)

mp (pouce pulpé)

p (norm.)

mp (chant toujours en dehors mais sans force)

pp rit. pochiss. (i)

(A tpo) Φ I

a m i a m i a m i

mp *mf* largamente

Φ V

p (poco) (i) *p* (poco) (i)

(p) rit. poco (i) (A tpo) (i) rit. pochiss. (i)

mp (oscuero)

(A tpo) (p) rit. pochiss. A tpo XII Allarg. poco a poco

mf (dolciss.) (pouce pulpé) (norm.)

A tpo Doloroso Φ I

mf (dolciss.) (pouce pulpé) *mp* (norm.) largamente

Φ II

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Illustration 16: Avec le Temps (*Chansons Francaises, Volume 2*, by Roland Dyens, p. 6), Melody

In *Avec le Temps*, as illustrated above, Dyens keeps the melody, without variation, within the accompaniment. This lack of movement helps to express the song's sense of sadness

and resignation. The melody for *Avec le Temps* reflects this with its narrow range and falling shape, and Dyens has been careful to keep it simple so as not to diffuse its unpretentious power.

Illustration 17 shows the melody for *Ne Me Quitte Pas* moving from the top of the accompaniment into the middle. This is an example of Dyens using the position of the melody within the accompaniment to define different verses or sections within the song (see arrow). The *poco vib[rato]* markings indicate notes which Dyens wishes the performer to sustain to increase the emotional intensity of the song.

Illustration 17: *Ne Me Quitte Pas* (*Chansons Francaises Volume 2* by Roland Dyens, p. 22), Melody

Illustration 18, (k) marks the beginning of a tremolo treatment of the melody. Apart from the textural variation and sectional definition that this provides, Dyens has used this effect to evoke the shimmer of French singer Mado Robin's exceptionally high voice. Letter (l) marks the beginning of where the melody drops into the bass for the next section, - with thumb flesh for extra colour at (m) for good measure.



38

(Couplet)

molto lirico

port. 4 (trem.)

p — (*)

p *dolce* *mf* *molto*

rit. pochiss. A tpo

mp *p sub.* *mp*

C II *Φ II* *C II* *mezza voce*

mp *molto* *mp dolce* *p*

A tpo *rit. pochiss.* *p* *poco* *dolce* *(m. g. seule)*

allarg. poco a poco *Largamente Calmato* *A tpo*

p *dolcissimo*

allarg. poco *A tpo* *rit. pochiss.*

pulpe *dolcissimo*

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l

m

Illustration 18: Plaisir d'Amour (*Chansons Françaises Volume 2* by Roland Dyens, p. 38), Melody

Rhythm

When I compose, I am no longer a guitar player, and thanks to my musical

studies I can write with a pencil, and eraser, and paper. That's exalting! The instrument alone does not offer you such an opportunity; ... This may be the reason why my music is so difficult to play; I do not write things which I could have thought of if I had a guitar in my arms while composing. I arrange my music, I adapt it; but I let it be the number one, before the instrument.” (Dyens, 1987, p. 26).

Dyens' unflagging determination to remain faithful to the original composition means that, despite the acknowledged technical challenges caused by this practice, the separate parts of voice and accompaniment are still individually recognisable within the solo guitar adaptation. Paul Fowles (1999, p. 40) says wryly that “as anyone who has ever attempted a Dyens arrangement will know, he [Dyens] is an outstanding guitarist who makes full use of his considerable skills.” Dyens' harmonically and rhythmically astute fusion of the vocal and accompanying lines into a single instrumental part creates rhythmic intricacies which in turn add to the polyphonic nature of his adaptations. The complexity of these song adaptations creates a sense of more than one guitar playing at once.

24

(VII) XII *rall. poco a poco* *poco vib.* *morendo* *A tpo poco vib.* *A tpo* *port.*
p *mf* *perd.*
C IX C VI *poco pesante* C V *affretando poco*
C IX (2) C III *dolce* C VII *allarg. poco* *molto pesante* *f* *sfz*
allargando poco C II *sffz* *molto pesante* *mf* *p sub.* *mp* *rit. molto* *gliss.* *rit. poco* *(p)* *(mp)*
j C I (breve) *rit. moltiss.* *pp* *quasi niente* *p* *8va* *XII* *rit. poco* *XIV pp (eco)*
a poco *lunga* *poco vib.* *pp* *poco* *mp* *poco*

Illustration 19: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Melody

Illustration 19, above, shows the way Dyens deliberately manipulates the rhythm of the melody to capture the singer's rhythmic rubato. An extreme example of this is at (j), where the rhythm of the melody becomes halting and broken. As may also be noted, Dyens proliferation of tempo indications display his care in his transcription of tempo variations from the original song into his adaptations.

Dyens' careful treatment of rhythm, as highlighted in Illustration 19, is also displayed here in Illustration 20. The buoyant, carefree mood of *Revoir Paris* is ably communicated with this appropriately jaunty rhythmic accompaniment. Glissandos, accents and subtle dynamics add to its lighthearted character.

Illustration 20: *Revoir Paris* (*Chansons Francaises Volume 2* by Roland Dyens, p. 9), Rhythm

Illustration 21 shows the consequence of combining a song in duple time against an accompaniment in triple time, with its resultant rhythmically intriguing complexity.

Illustration 21: *Avec le Temps* (*Chansons Francaises Volume 2* by Roland Dyens, p. 9), Rhythm

FINDINGS

The characteristic compositional aspects of the 26 *Chansons Francaises* which form the core of this study, unsurprisingly, are not unique within Dyens' musical output. The same thoughtful, aesthetic approach which is displayed in Dyens' careful attention to the original French song arrangements, as well as his use of the full range of the guitar's most colourful and sonorous possibilities, is characteristic of his typical style of arranging and performing. Dyens is a musician primarily motivated by emotional expression and sentimentality, not by technical prowess. His formidable technique is the vehicle with which he expresses the music, not an end in itself.

Dyens as a Performer

Dyens' performances are an entity in themselves: he creates them for the moment. His comment about the concert being like flying an aeroplane - "I am the pilot and I must direct the flight to the end" - (Dyens, 2000), describes his creative, directive approach to performing. This, combined with his ability to relate emotionally to the audience, as well as his exceptional technique, makes him a formidable performer. Greenberg (2004, page unknown) writes "Though subtle and refined, Dyens is a showy and exciting performer, who can (and does) get his audience to its feet."

Dyens' informal programming style, which includes beginning his concerts with an improvisation, only deciding shortly before a concert what he will play, and not providing a set written programme, provides a personal touch which touches the hearts of his audiences. Dyens is characteristically definite in expressing his opinion of the current fashion of not improvising in classical concerts, which he "deplores". (Dyens, 1987, p. 24). He explains the reason for his habit of improvising, saying "I have to go to the deepest part of myself immediately, and this calms me. In this way, I take up with ancient musicians again, I 'prelude'; this is a tradition"¹ (1987, p. 24). Dyens' practice of starting concerts - and in fact warming up backstage with an improvisation - also keeps his playing fresh and receptive to creative thinking. These "back-stage warm-ups" have been known to evolve into published compositions, such as his piece *Valse des Loges* (date unknown). He describes its evolution as follows (video interview transcription,

¹Referring to the old lutenist's practice of improvising, especially the Prelude before the Suite

2000, p. 5) :

Valse des Loges ... is born from my habit of arriving so early before the beginning of the concert, at least three hours. Just as an animal, a cat ... I need to feel the things ... It happened also that in the dressing rooms I have ideas of new pieces, sometimes I write the first bars; so one day has come out the beginning of this waltz in a dressing room, then another concert, another dressing room, another piece of the waltz. Then I impose myself of continuing the composition of this waltz only in the dressing rooms and one day I finish it two hours before going on stage and in that concert I played for the first time this piece, the Waltz of the dressing rooms.

Dyens (1987, p. 24) expresses some of his profound empathy with jazz when describing his approach to improvising:

Improvising at the guitar is not easy; it's even a challenge, because knowledge of the instrument must go beyond classical interpretation. For instance, you have to think of harmony, as in jazz, but without forgetting to keep classical writing density, whereas in jazz music, musicians play linear because they are sustained.

If there is one limitation that Dyens appears, consciously or unconsciously, to be subject to, it is the use of the opportunities on the guitar beyond what he can do with the six strings in their natural state. He uses percussion on the body of the guitar very rarely, and then quite subtly. His adaptation of Dizzy Gillespie's *A Night in Tunisia* (date unknown) is one of the few examples of Dyens striking the body of the guitar. Rasqueado is another technique he uses sparingly. There is no evidence of pre-preparing the guitar, for example, with credit cards, 'blu-tack', or any other alien devices. Possibly this is a further expression of Dyens' strong sense of aesthetics - not to meddle with something already so beautiful. He is a sensitive player, who seems more interested in exploring the sonorous and expressive possibilities of the guitar than in experimenting with how he can change it. Greenberg (2004, page unknown) describes Dyens' playing as follows:

... compared to other guitarists, he [Dyens] has a far greater range of dynamics and tone-color. Dyens never gets very loud--I imagine harsh

sounds make him wince--but when he plays softly, he gets to the threshold of audibility, and then some. There are times when he may or may not be producing sound. Only he knows, and it is very much part of his sense of humor not to let you in on the secret.

There might be said to be a contradiction between the flexibility of Dyens' performances, and the almost possessive detail he puts into the performance directions of his scores. Both of these things, however, point to a musician with exceptionally high standards and a profound sense of creativity, and therefore offer no conflict. If an analogy is used, a man might take care to have the best quality clothes in his wardrobe, but won't decide what to wear until a very short time before he goes out. Dyens puts his whole heart into the expression of the "esprit" of his adaptations, and expects others to do the same. He also is determined to retain the creative impetus in concert. To continue the analogy, whatever 'suit' Dyens chooses as he prepares for his performance will still be one of the highest quality, with the greatest attention to detail.

Dyens as an Arranger

Dyens' thoughtful approach is reflected in his comments about the process of composing. Dyens says that he originally thought that those who attended counterpoint, harmony and fugue courses would, because of their knowledge, automatically become composers. Later he realised that this was not the case, saying that he believes a composer also needs, apart from the "creative impetus", the "culture, [of other musicians] without which one may find himself in a deadlock, without any spiritual independence, stuck by the limits of his instrument or his fingers". (Dyens, 1987, p. 26).

Dyens has a strong sense of musical context. His strength within the guitar community is enhanced because he creates music that can be sung to, and that people can relate to emotionally. In the case of the 26 *Chansons Francaises*, the songs are well-known and loved - at least in France. This adds significantly to their appeal, and to the willingness of guitarists to persevere with technical challenges in order to reproduce something they know to be emotionally powerful.

Dyens is described as a man with a definite sense of what is aesthetically pleasing. Greenberg (2004, page unknown) quotes an example of this:

On this subject of pitch, Dyens is (I hope he will forgive me for saying so) a bit of a crank. If your concentration is not good, you do not want to play for him in a master class. He will re tune your guitar, even if you are in the middle of the Bach Chaconne. Even if you are in the middle of the runs in the Bach Chaconne, he will re tune your guitar. Not that he is a mean person; he is extremely warm and kind. I simply think he cannot bear to hear an out-of-tune guitar, and his ear demands that he administer an instant remedy.

Dyens is described as looking back in time as well as looking forward. (Verdery, interview, 17 September, 2005). This is a frequently expressed opinion regarding Dyens, and is an aspect of him which helps to explain his exceptional care in the re-creation of the soul of an original composition when adapting it for guitar. Verdery says Dyens is quite sentimental, seeming to be more drawn to the sensitivity of melody and harmony of the earlier part of the 20th century than more edgy music or even Rock and Roll. "It [Dyens' music] always has a more poetic edge to it" (Verdery, interview, 17 September, 2005). Greenberg (2004, page unknown) said that Dyens had once told him that he doesn't like photography because he "likes to live in the present" and elaborates, saying "the logical extension of Dyens' thinking is that to live in the present, one must live in the past and future. Of this, he is in fact a master."

Summary

Dyens is a composer of sensitivity and feeling who has developed his own distinctive style of performing and arranging. He uses tonal colour to a greater than usual degree, and is very specific and detailed in his music scores regarding the music's expressive elements. A strong affinity with jazz includes his profound involvement with improvisation, which has an impact both on his performances and his compositions. Dyens' leaning towards idiomatic music of the first half of the 20th century sits cohesively with his style, which might be described more as rich, resonant, sonorous, warm, and romantic than edgy or clever - although his technical brilliance is acknowledged. Dyens' passion for music from last century does not wholly define him however. Although his arrangements focus on music from the past, his original works sit easily within the steadily increasing accumulation of compositions contributed by the contemporary classical guitarist/composer.

Cooper (1998, page unknown), in his ineffable style, sums Dyens up:

My ears which have lived for 60 years among the glories of Mozart, Haydn, Bach and Schubert, confess themselves seduced by the Gallic charm. I hesitate to call it magic: mesmerism, maybe. My judgment is therefore unreliable, and I beg readers to take notice of the fact. It is a personal response to a very personal style, and I must admit it even if I do not feel like apologising for it. Dyens is a one-off, an original in the great mold, an improviser who shows one way forward while he reminds you of the way back, a charmer, a creator of unusual timbres, a spellbinder.

The final word, however, comes from Dyens (1998) himself:

The challenge of the arrangement for the guitar is the restitution of the work's original essence across the space, forcibly restrained, of the six strings of the instrument. It is also a perpetual confrontation with the technical limits of the guitar. That requires on the part of the artisan a fine geographical acquaintance with his instrument, a solid harmonic knowledge and, above all, the concern for being in permanent contact with the spirit of the work.

The arranger metamorphoses the limits and weaknesses encountered into so many new qualities, he transforms, he enriches the work in a new light, sometimes unexpected. It is in this step that the *art of the arrangement* reveals itself.

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Performance Notes for the *Chansons Francaises* **(1995, page not stated)**

Trans. Julie Coulson

***Ne me quitte pas* (A minor)**

It would have been unpardonable in two collections to overlook what is possibly the greatest of French songs. A masterpiece and unqualified success, words fail to convey the emotion that this song evokes in me. The different versions that have been made (Nina Simone, etc) would, in my opinion, have been better inspired to remain work in progress despite their objective quality. What concerns me, not being recognized for my singing ability - at least officially - is that I don't have the feeling of having been given here a game of counter offer, a battle lost however from the start. What I have done with this song is simply the creative work of a musician looking at the song musically and instrumentally, nothing more. I hope to have faithfully followed, in spirit and to the letter, the sumptuous arrangement of Francois Rauber, Brel's preferred arranger, wherever the guitar has permitted me to so. This adaptation, it is true, makes these pages the most difficult technically in the collection, with certain formidable left hand extensions and continuous trills on two strings at the last reprise of the theme. Equally, effort is required to overcome the small and precise difficulty of the 'dissident' tremolo which encompasses the last two bars of the introduction; here you must play the melody with the thumb on the first string and 'tremolo' simultaneously on the 2nd string. Strangely or paradoxically, it is more through working on the 26 French songs than through my own compositions that I have made the 'discovery' of certain small technical figures, particularly in the right hand. The idea invokes the necessity and the necessity, implying realisation on the instrument, sees this slight 'deviation' of technique (which is unimaginable for me in the strict sense) assimilated then integrated into the repository of traditional techniques. This will be the same for you, naturally, once you have attained mastery of the tremolo. This chapter on 'technico-guitaristic Darwinism' being closed, all that remains is for me to wish you 'bon appetit' in the study of this difficult but gratifying adaptation.

***Avec le temps*: (A minor; original key: B flat minor)**

The difficulty in performing this great song arises from the complexity of the arrangement, which seeks to merge the constant arpeggio movement of the piano part

with the free, ballad-like voice of Leo Ferré. The result is a delicate alchemy, sometimes introducing rhythms of four against three, whose lines are not always clearly evident in the guitar realization. From the beginning to the end, the tempo should never leave the lowest numbers on the metronome, as if it were ensnared by the quasi-excessive slowness of passing time. The gamble in this uncompromising version of *Avec le temps* is found in the overarching idea of tranquility, of a song played very legato and in filigree over a quiet harmony. Your task is to convey the illusion of ease in the face of technical 'adversity'.

Revoir Paris (A major; original key: B flat frankly low)

In the preceding edition, I admitted to having a weakness for *Un jour tu verras*. In this edition, *Revoir Paris* is my favourite. Without sacrificing anything, it is also one of the most accessible songs technically - none of its difficulties is insurmountable. Ensure at the very least that the harmony, particularly up to the couplet [refrain], is played with delicate colours and that they never encroach on the longer notes of the melody.

Roland DYENS
ロラン・ディエンス


20 lettres

20通の手紙

pour guitare solo

ギターソロのための

アンリ ルモワンヌ楽譜出版社・パリ

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IMPRIMÉ EN FRANCE

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I. Lettre à Sydney

Roland DYENS

(2000)

Pour s'accorder :
(use these arpeggios to tune up)

Four's accordion:
(use these arpeggios to tune up)

Tranquillo, con nostalgia (♩. ca 60)

10

piquer les notes/
play these notes
staccato

(le tiret au-dessus des accords signifie que ceux-ci doivent
être plaqués, c'est-à-dire non arpégés) 1

24 **come prima** (comme au début)

28

rallentando poco a poco poi molto

poco a poco

pp

cresc.

1'10 ca

1. a line above a chord indicates that it should be played as a block chord, and not arpeggiated.

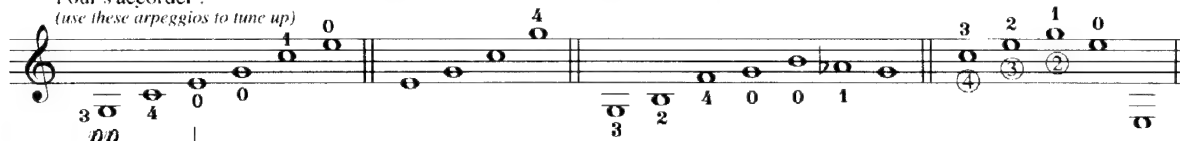
2. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord.

e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.

II. Lettre à la Seine

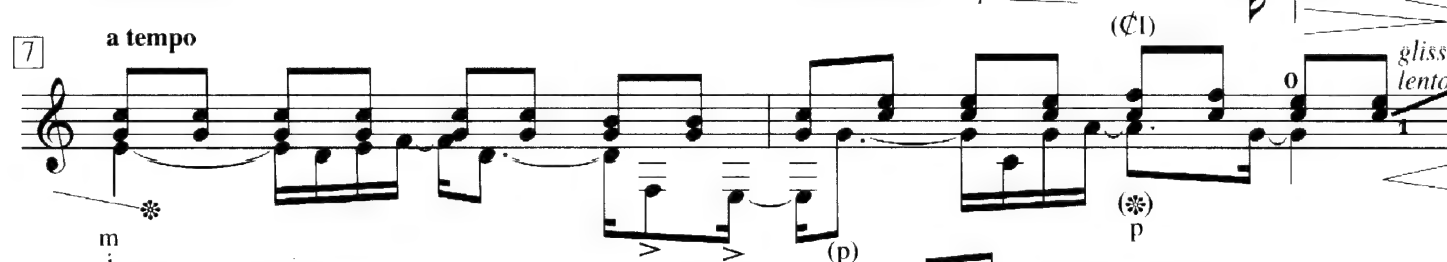
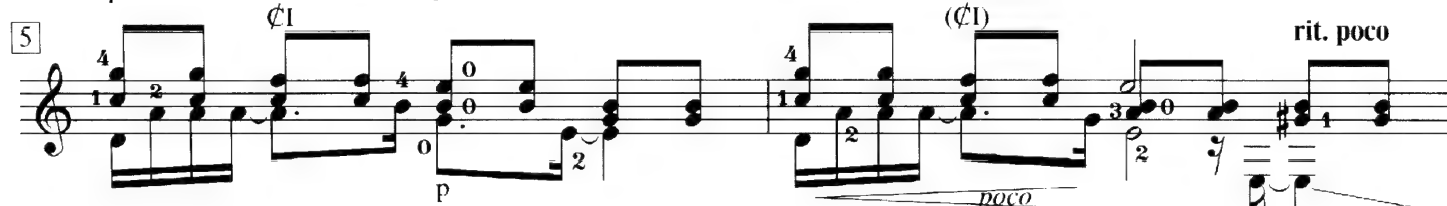
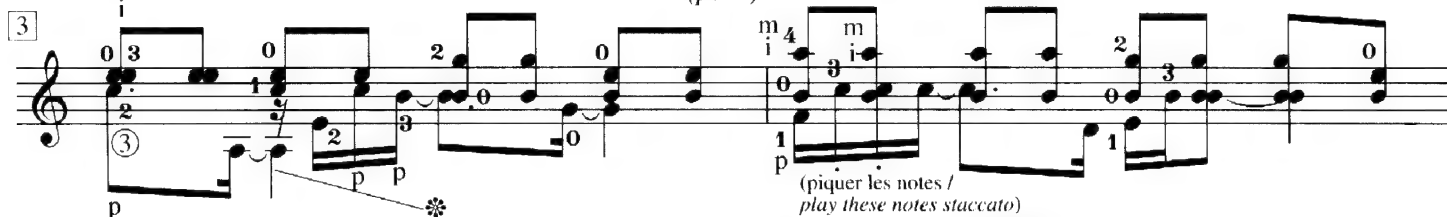
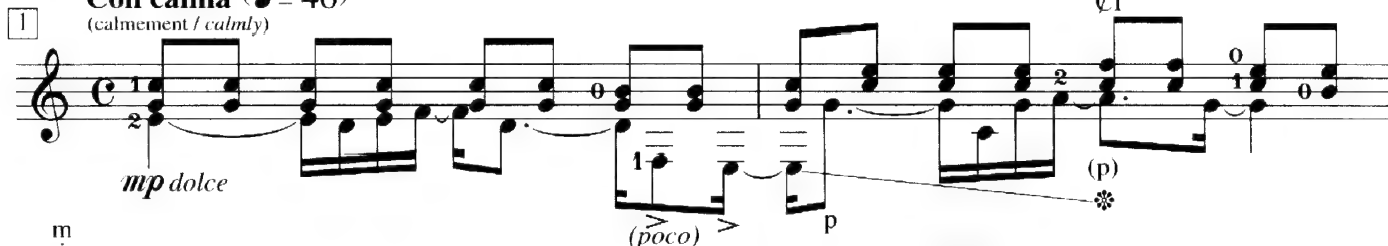
Roland DYENS

(2000)

Pour s'accorder :
(use these arpeggios to tune up)

Con calma (♩ = 46)

(calmement / calmly)

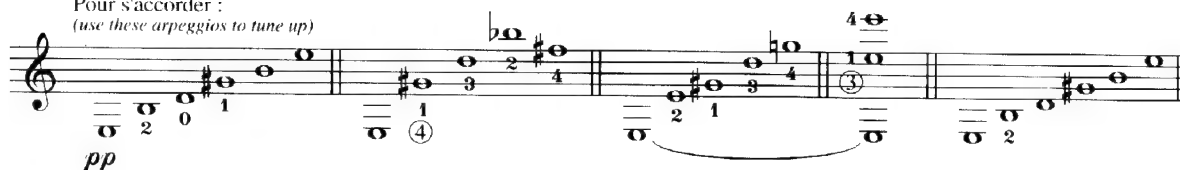


III. Lettre noire

Roland DYENS

(2000)

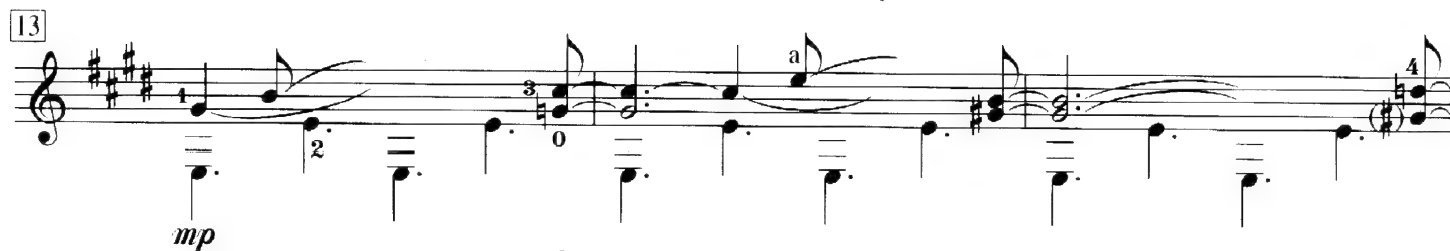
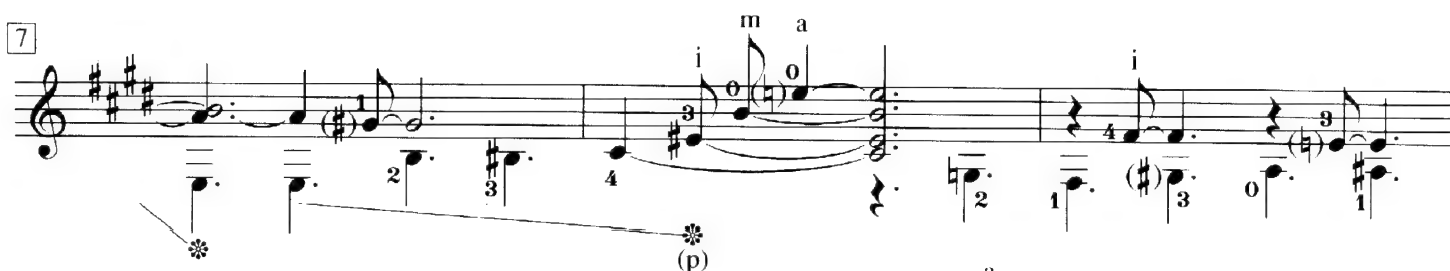
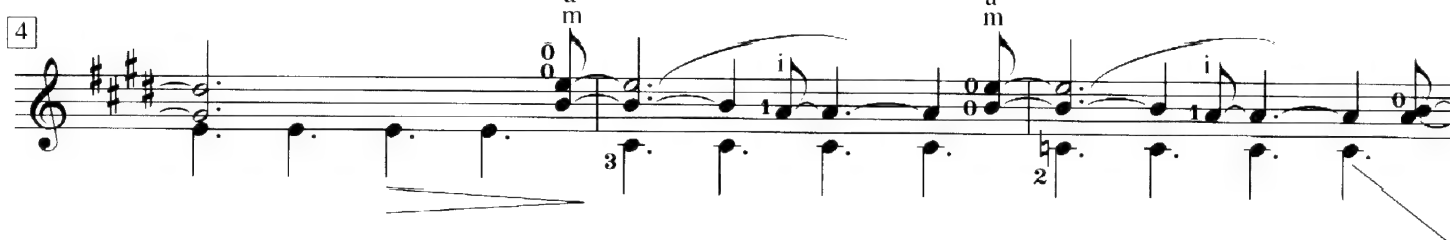
Pour s'accorder :
(use these arpeggios to tune up)



Swinging, of course...

(♩. ca 115)

laisser résonner
(let ring)



19

poco

poco marcato
(marquer un peu cette note /
accentuate this note a little)

glissez lentement

22

più f

gliss.

dolce

p

25

p

sempre

poco metal.

(ponticello / chevalet / bridge)

28

ord. (son "normal")

cf. ossia

gliss. lento

p

31

molto

mf

gliss. lento

34

sans courir (no rush)

pp sub.

p

f

37

come prima (comme au début)

p dolce

gliss. lento

40

43

46

49

52

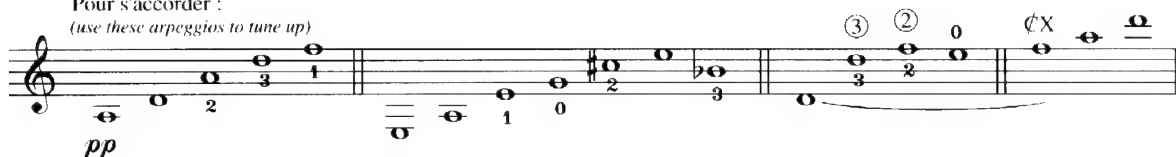
55

IV. Lettre à soi-même

Roland DYENS

(2000)

Pour s'accorder :
(use these arpeggios to tune up)

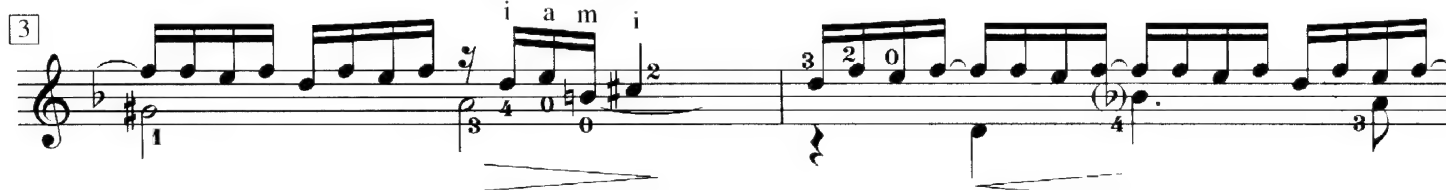


Poco "religioso", con mestizia (avec tristesse, mélancolique / sadly, with melancholy)



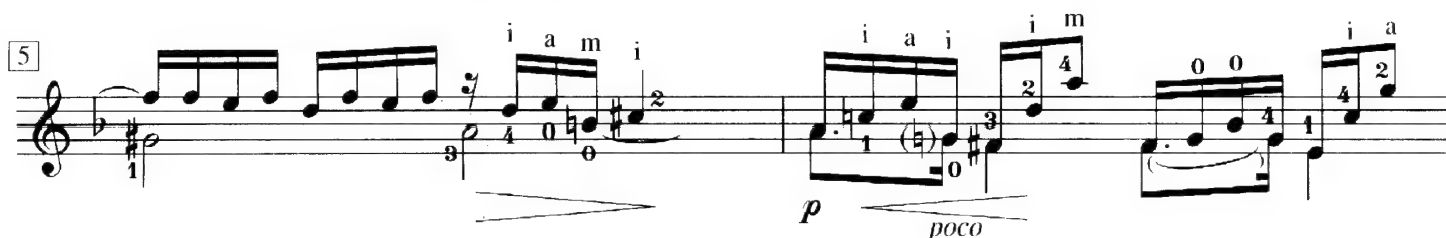
rit. molto
(en retenant beaucoup)

a tempo



rit. molto

a tempo



rit. poco a poco

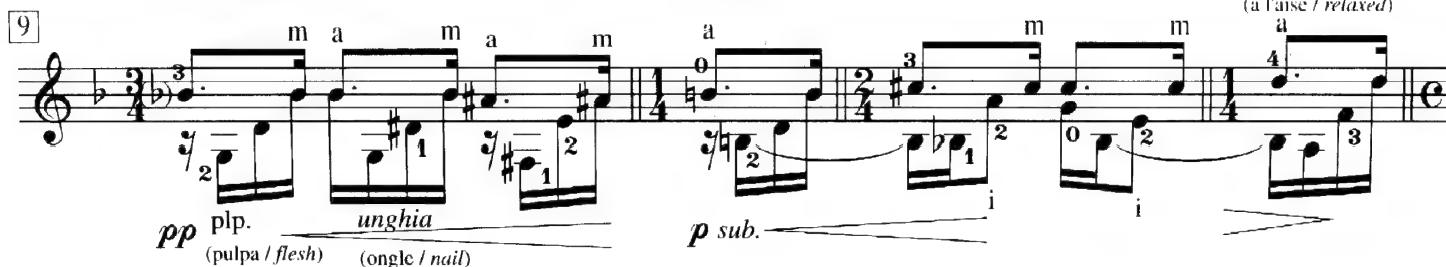


lento poi a tempo

rit.

a tempo

còmodo
(à l'aise / relaxed)



13 *rit. molto*

poco a poco

15 *come prima* *rit. molto*

mp

17 *a tempo* *rit. poco*

19 *a tempo* *còmodo* *rit. poco*

p *plp.* *unghia*

21 *a tempo* *(còmodo)* *allargando poco a poco* *rit. molto (còmodo)*

plp. *unghia*

accord plaqué (non arpégé) *dolcissimo* *très lentement* *l'40 ca*

lunga (longue respiration) *p lontano*

V. Lettre française

Roland DYENS

(2000)

Pour s'accorder :
(use these arpeggios to tune up)



Birichino e fresco (♩ = 54)

(espiègle et frais / mischievous, cheeky)

1 *pp* (plp.) *mf* (sempre simile) (toujours de la même façon / continue the same way) (unghia) *mp* (accentuer et piquer la note / accentuate this note and play it staccato)

6 *allargando poco a poco* *breve* *a tempo* (plp.) (unghia) *mf* (plp.) *meno f*

11 (unghia) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) 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[24] *mf* (XII) (p) *mf*

[28] (metal.) *sfz* *dolce* *molto* *rit. poco* *a tempo sub.*

[32] *f* (XII) *mp dolce* *p m i*

allargando poco a poco, pesante

come prima

[36] *p* *mf* *staccato* (piquer les notes) *f secco* (plp.)

[40] (unghia) *p sub.* (plp.) (unghia)

allargando poco a poco

Largo e trionfante

Prenez votre temps / take your time

[44] *moltissimo* *ff* (arrondir les doigts le plus possible / make fingers round) *pizz. secco* (ff) *vib. molto* *port. 1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

1. " portamento " : glisser le doigt et jouer la note d'arrivée / slide the finger and pluck the 2nd note.
 2. " pizz. " : poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément; le son ainsi produit (étouffé) a pour nom pizzicato.
 " pizz. " : place the side of the right hand on the strings to be played, then play both notes simultaneously with the thumb: the resulting sound (" étouffé ") is also known as " pizzicato ".

VI. Lettre mi-longue

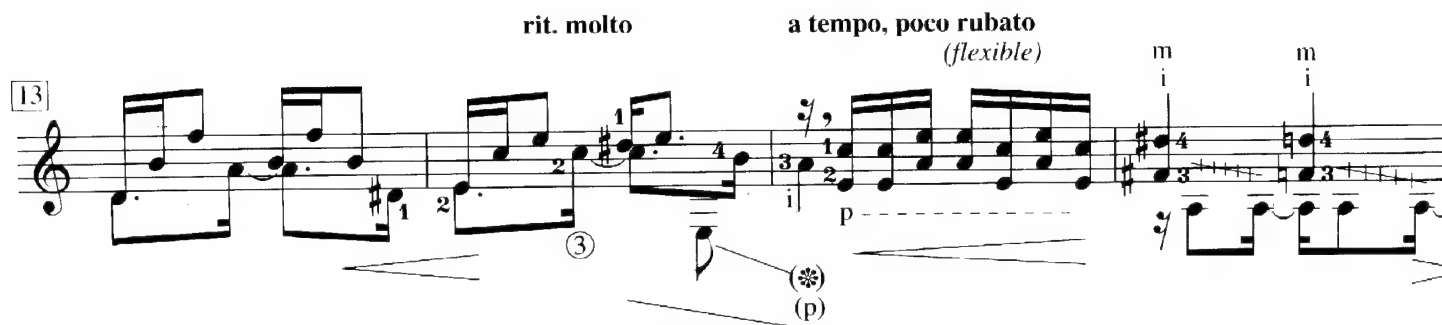
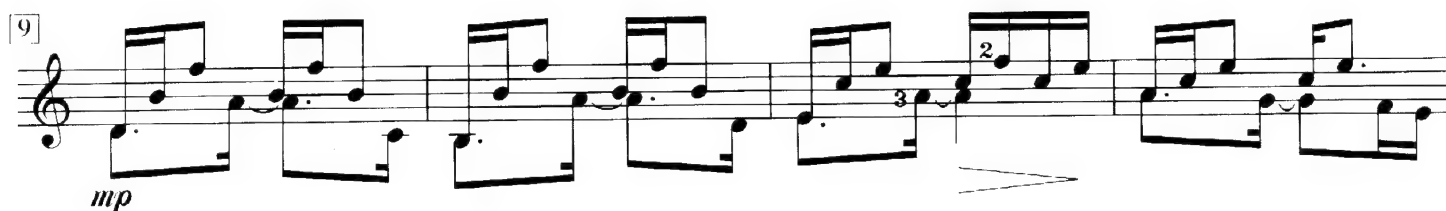
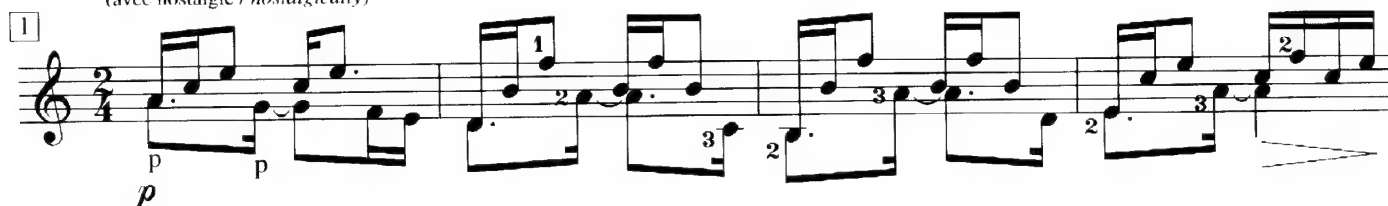
Roland DYENS
(2000)

Pour s'accorder :
(use these arpeggios to tune up)



Con saudade (♩ = 46)

(avec nostalgie / nostalgically)



17

rit. poco a tempo rit. pochissimo (très peu / slow down a very little) a tempo

21

rit. a tempo allargando poco a poco

25

lentissimo come prima (comme au début)

29

rit. molto

33

a tempo rit. poco a poco

(accord plaqué, non arpégé / block chord, not arpeggiated)

l'50 ca

pp e.h.

1. c.h. (extinction " halogène ") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /

e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.

VII. Lettre latine

Roland DYENS
(2000)

Pour s'accorder :
(to tune up)

pp

Ritmico (♩ = 63)

p

mf sub.

p

p sub.

mf

p sub.

mf

(p)

mf

p sub.

molto

p

vib. molto

gliss.

(p)

(secco)

sfz

gliss.

(sim.)
(la même chose)

f

1. gratter sèchement les cordes au niveau de la tête de la guitare avec l'index de la main gauche /
strike the strings sharply at the head of the guitar with the left hand index.

2. percussion légère sur la table d'harmonie avec un quelconque doigt de la main droite /
light tap on the body with any finger of the right hand

13

f marcato (marquer les accords / accentuate the chords) *molto* *sfz* *rall. poco a poco* *lunga* *mp* *p*

deciso *i m a* *T.R. 1*

17

Lento, con nostalgia (♩ = 76) *T.R.* *(accord arpégé / arpeggiated chord)* *poco* *(p)* *port.* *a* *(*)* *(p)*

19

vib. poco (vibrer un peu la note / a little vibrato) *poco più f* *(p)* *port.* *breve* *morendo* (en mourant / dying away) *mp* *pp* *(p)*

21

còmodo (tranquille, en prenant son temps / gently, taking your time) *mp* *port.* *a piacere* (librement / freely) *T.R.* *(p)*

23

(accords plaqués, non arpégés / block chords, not arpeggiated) *poco* *poco vib.* *rall. poco a poco* *breve* *come prima* (♩ = 63) *p* *sfz* *p sub.* *p* *p i p i* *a* *0 m p i i p i*

26

sim. *sfz* *p sub.* *f* *p sub.* *p sub.*

1. T.R. : stopper toute résonance avec la surface externe du pouce / stop the sounds ringing on by using the outside of the thumb.

28

f sub. *p sub.* *mf* *(p)*

(+++++)

30

gliss. *sfz* *f* *sfz*

molto

32

marcato *molto* *ff*

deciso

i m a

34

poco pesante, rall. molto *dolce e luminoso (doux et lumineux / softly, with light)*

T.R. (l) *p* *(plp.)*

2' ca

VIII. Vénézuelette

Roland DYENS

(2000)

Pour s'accorder :
(to tune up)

Allegretto (♩ = 71)

sempre il più legato possibile

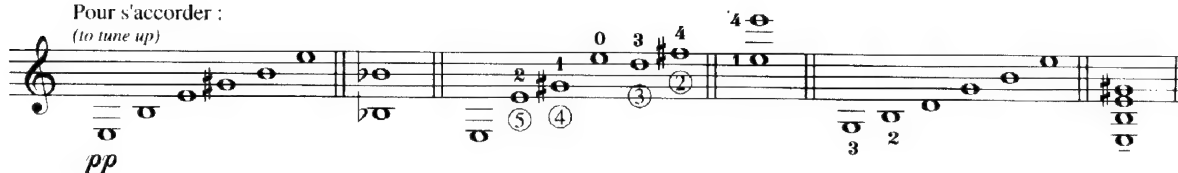
1. * : percuter avec le 3^{ème} doigt / tap with the 3rd finger

2. T.R. : attarder toute l'attention sur la cadence

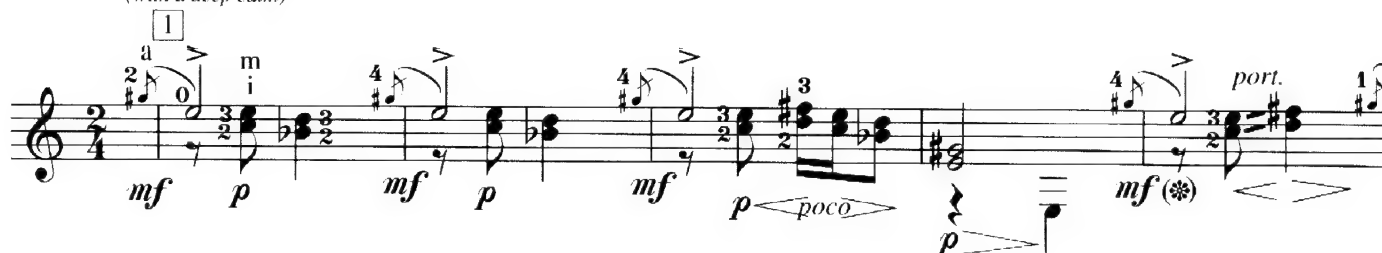
IX. Lettre à Claude et Maurice

Roland DYENS
(2000)

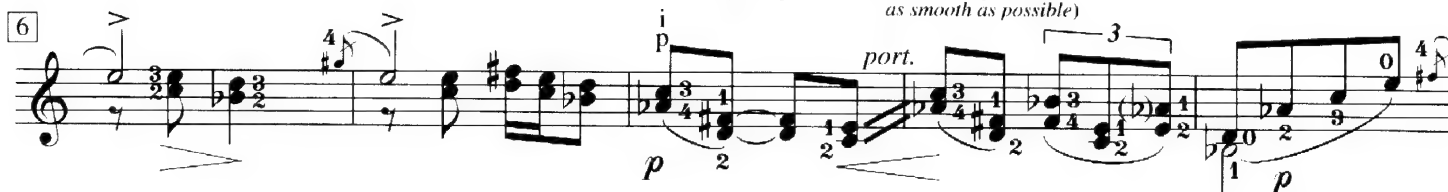
Pour s'accorder :
(to tune up)



Profondément calme (♩ = 73)
(with a deep calm)

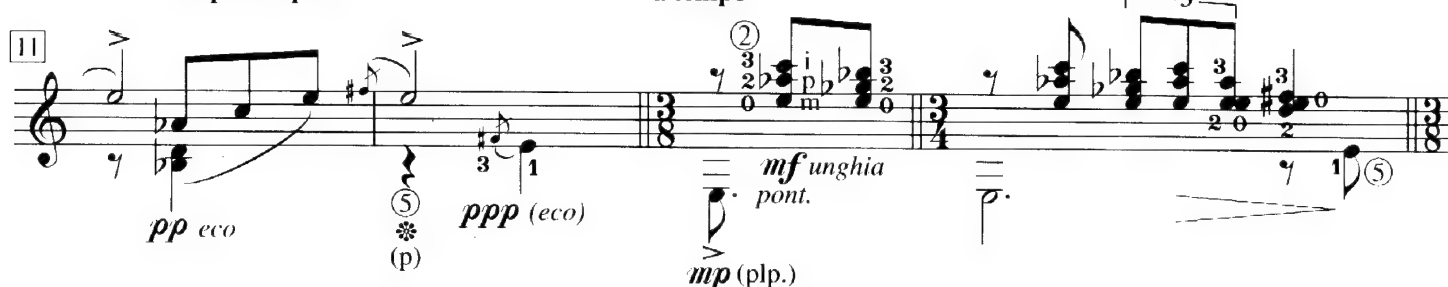


il più legato possibile (le plus lié possible /
as smooth as possible)

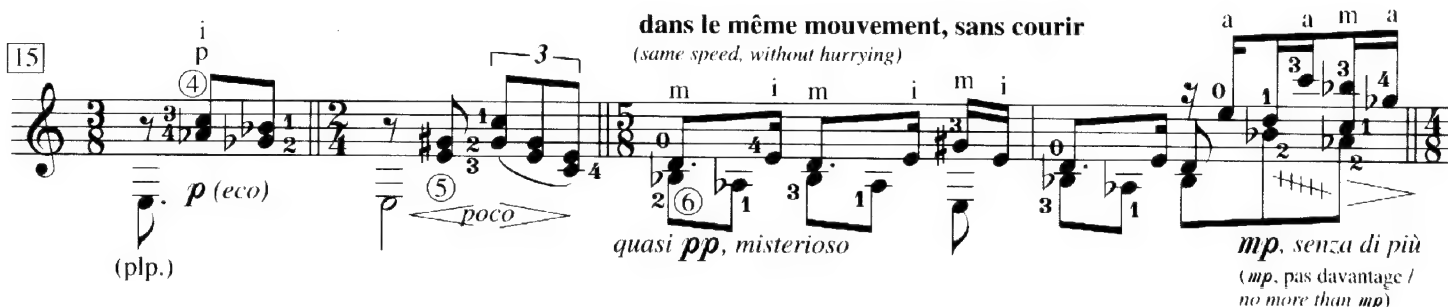


rit. poco a poco

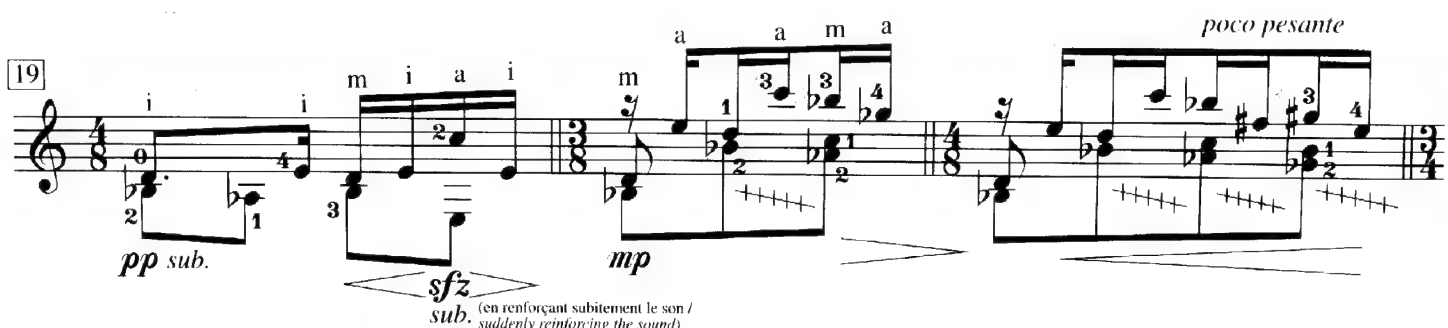
a tempo



dans le même mouvement, sans courir
(same speed, without hurrying)



poco pesante



rit. molto, comodo

(prenez votre temps / take your time)

(ne pas maintenir le 4^e doigt /
lift the 4th finger)

22

mf (plp.) *pp* *mp*

25

mf *pp* *mp*

poco stringendo(en resserrant, pressant un peu le mouvement /
getting a little faster, hurrying a little)

29

pp *pp* *pp*

rit. poco**librement**

(freely)

32

mf *p* (calmando)

tempo 1°
rit. poco a poco ----- **come prima**

36

p *mf* *mp*

vib. poco

(vibrer un peu les notes)

vib. molto

(vibrer beaucoup les notes)

41

mf *pp* *mp*

rall. poco a poco -----**quasi niente**
(jouez à peine /
almost no sound)

X. Lettre à la vieille Angleterre

Roland DYENS
(2000)

Pour s'accorder :
(to tune up)

H XII

pp

Peacefully (♩ = 58)

1

mp dolce

6

p

còmodo, poco rit.

12

a tempo

CH

CVI

16

poco stringendo

CH

rit. poco

19

a tempo

mp

24

allargando poco

lunga

a tempo

poco pesante

dolcissimo

(plp.)

p

mf

(unghia)

26 *còmodo*

più f

29 *rit. poco, calmando* *a tempo*

p

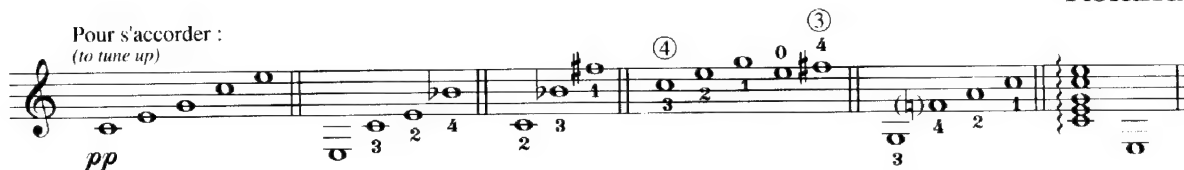
33

37 *còmodo, allargando poco a poco* *rall. molto*

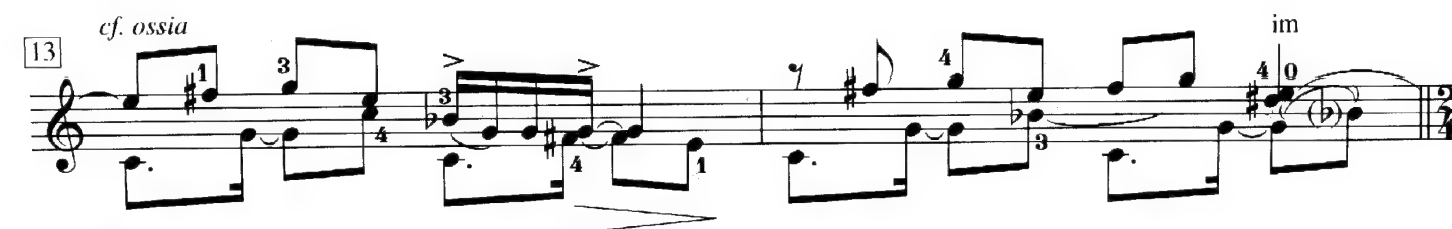
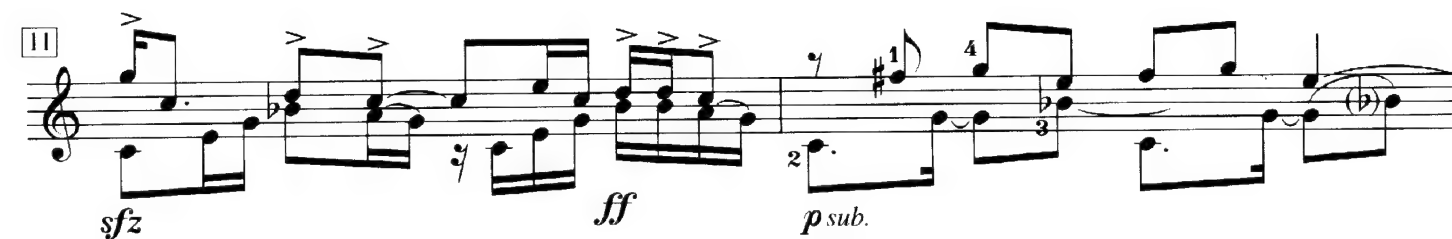
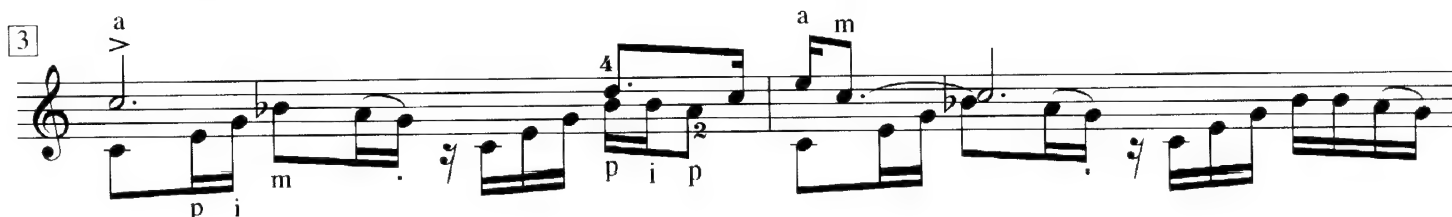
più f *pesante* *p dolcissimo*

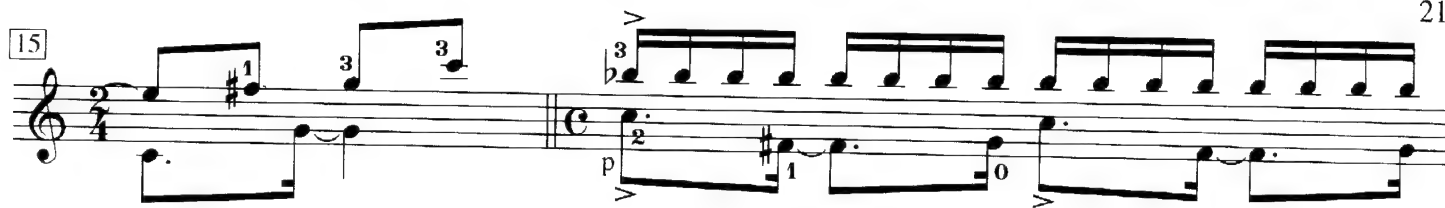
l'40 ca

XI. Lettre Nordestine

Roland DYENS
(2000)Pour s'accorder :
(to tune up)


Giocosu e danzante (ca 69)

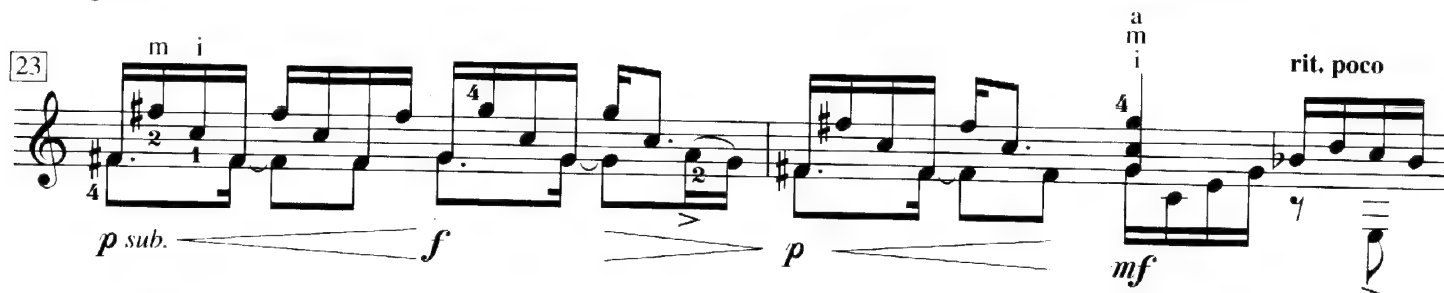


[15] 

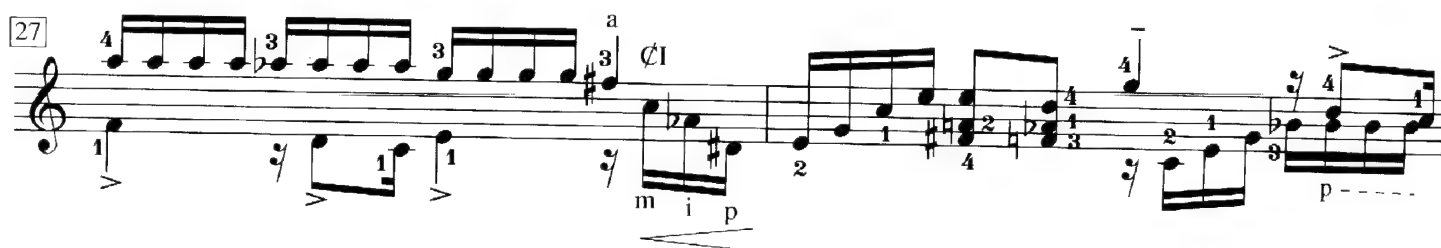
[17] 
umoristico (poco metal.)

[19] 
mf poco a poco

[21] 
f deciso molto marcato

[23] 
p sub. f p mf rit. poco

[25] 
a tempo

[27] 
p

[29] 
p sub. breve

31 pizz. *mp* *più f*

33 *lentissimo* (*esitando*) *lunga* *a tempo* *nat.* *gliss.* *lento* *p*

T.R. (*m.g./l.h.*) *p eco* (*pizz.*) *T.R.*

35 *poco* (*p*) *poco a poco*

37 *mp* *p* *i*

39 *pp* *perdendosi* (*en se perdant / dying away*)

41 *quasi niente* (*presque inaudible / almost inaudible*) *a piacere* *2'15 ca*

(jouez encore une ou plusieurs mesures avant de vous éteindre totalement / play one or more bars again before dying away completely)

XII. Lettre à demain

Roland DYENS

(2000)

Pour s'accorder :
(to tune up)

H XII

(to tune up)

pp *x fois*

⑤ ⑥

Libero ma preciso (♩ = tra 90 e 100)

1. Libero ma preciso (♩ = tra 90 e 100)

p *poco a poco*

étouffer la résonance avec la main gauche
(*damp the sounds with the left hand*)

" perc. éclisse "
(with the nail
on the side)

5

mf (avec toute la main)
(with the whole hand)

perc. table
(tap the soundboard)

gliss. lento

Con calma (calmement, sans courir)
(calmly, without hurrying)

piquer la note
(*staccato*)

[illegible]

23 *ff sub.* *pizz.*² *pizz. Bartok*³ *pizz.* *pp sub.*

28 *come prima* (comme au début) *nat.* *p* *f* *pp sub.* *fff sub.* *pp sub.* *poco*

33 *pp sub.* *molto* *ff metallico* *mp* *pp vib. poco* *chevalet* (pont.) (bridge) *rit. poco* *rosace* (soundhole) *touche* (fingerboard)

38 *f sub.* *a tempo* *table / soundboard* (XII) *a* *distorsion légère de la note / note to be slightly distorted* *mp*

42 *f sub.* *pp* *molto* *(garder la pulsation / keep the pulse)*

46 *ff* *p sub.* *(m.d.)* *tapping*⁵ *jeu normal* (regular playing) *rit. molto* (poco pesante) *brevi*

50 *a tempo* *pp* *molto* *f* *ff* *lunga* (+ de 5 sec. / more than 5") (H XII) *2' ca*

1. gratter sèchement les cordes au niveau de la tête de la guitare avec l'index de la main gauche / strike the strings sharply at the head of the guitar with the left-hand index.

2. "pizz.": poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément; le son ainsi produit (étouffé) a pour nom pizzicato / place the side of the right hand on the bridge, over the strings to be played, then play both notes simultaneously with the thumb; the resulting sound ("étouffé") is also known as "pizzicato".

3. pizz. "Bartok": prendre la 6^{ème} corde entre le pouce et l'index, la soulever verticalement puis la faire claquer violemment en la relâchant (en stopper la résonance avec la main droite) / take hold of the 6th string with the thumb and first finger, lift it up and let it slap back suddenly, before damping it with the right hand.

4. croiser la 5^{ème} et la 6^{ème} corde, les bloquer avec le 1^{er} ou le 2^{ème} doigt au niveau de la VI^{ème} case, puis jouez avec la main droite; le son obtenu rappelle celui du tambour et plus précisément celui de la caisse claire / cross the 5th and 6th strings over and hold them in place with the 2nd finger at the VIth fret, then play with the right hand; the sound resembles that of a side drum.

5. "tapping": percuter le si avec l'index de la main droite (VII^{ème} case), puis effectuer la liaison avec le même doigt / tap the B with the right hand index (VIIth fret), then play the slur with the same finger.

6. Après avoir exécuté l'accord en harmoniques, saisir la guitare et exercer, loin du corps, un balancement doux et régulier afin de faire osciller lentement les vibrations de ces sons harmoniques pendant quelques secondes / after playing the harmonic chord, hold the guitar away from the body and gently swing it in a regular to and fro movement, so that the harmonics continue to vibrate slowly for a few more seconds.

XIII. Lettre et le néant

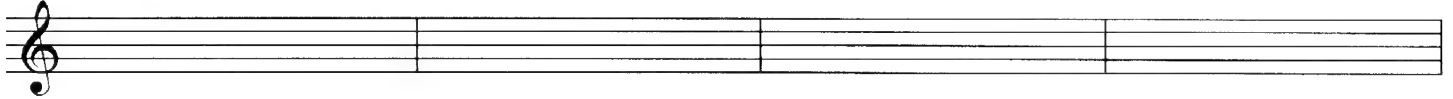
Roland DYENS

(2000)

Pour s'accorder :
(to tune up)



1 Quasi niente ma non troppo (ca 0)



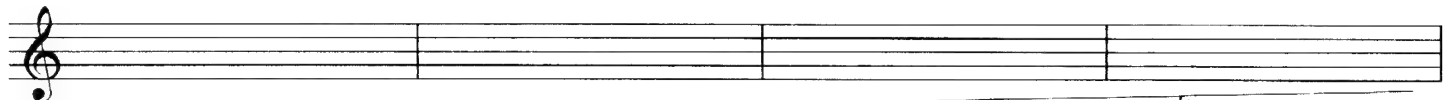
5



9

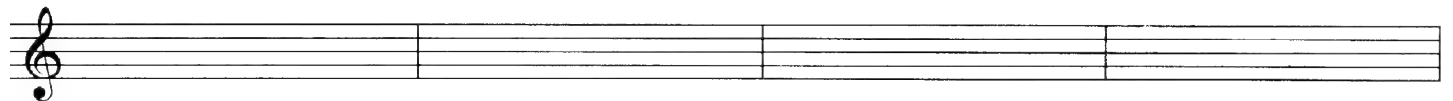


13 rit. poco a tempo



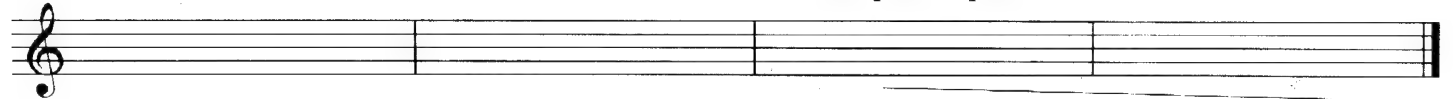
molto

17



21

rall. poco a poco



x' (ca)

Cette page de silence vous est offerte par le compositeur. L'éditeur tient à rassurer ses clients ; il ne s'agit pas d'une malfaçon, et de ce fait, aucun remboursement ne sera accordé. À ceux qui regretteraient de devoir payer une page sans musique, nous précisons qu'elle fait partie d'un cahier qui, si elle n'y était pas, comprendrait de toutes façons une page blanche à la fin.

This page of silence is a present to the guitarist from the composer. The publishers would like to assure you that it is not a binding error and that you will not therefore be able to get your money back. If you object to paying for a blank page, just remember that if it were not in the middle of the book, it would be at the end anyway.

XIV. Lettre au calme

Roland DYENS
 (2000)

Pour s'accorder :
(to tune up)

pp

Con calma (♩ = 47)

1

5

(♩ ♩ *sempre*) **a tempo**

8

p |
(plp.)

(*unghia*)

poco

mp (poco metal.)

(plp.)

(plp.)

11

gliss.

p.

poco

P

15

(*sim.*)

(sim.)

19

| *mp* | 100–101°C |

22

(*sim.*)

25

CIV

31

(sim.)

allargando poco a poco poi molto

lunga (≈ 5 sec.)

ppp

35 Come prima, poco più lento a tempo **СII**

pp *poco*

39

CH

m i a m i

m a

rit. poco a tempo

p

poco

42

rit. a tempo a

mp (*poco metal.*)

mp

2 (plp.)

1 2

gliss.

1 2 3

(*)

[illegible]

48 *rall. poco a poco* *poco meno* *rall.*

pp lontano

XV. Lettre à Jacques Cartier

arrangement sur l'hymne national (*anthem*) canadien
(musique de Calixa Lavallée)

Roland DYENS
(2000)

Pour s'accorder :
(to tune up)

pp

Andante poetico (♩ ca 76)
còmodo

1 *mp* *pp* *(mp)*

5 *poco* *pp*

9 *con tenerezza* *poco* *mp* *pp*

13 *dolcissimo* *CII* *large* *cf. ossia* *rit. poco* *mf*

17 *a tempo* *CII* *en dehors* *p* *rit.*

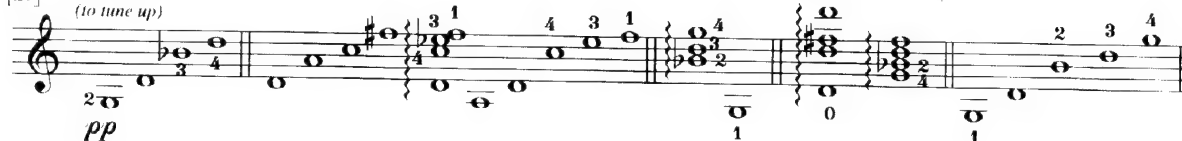
21 *a tempo* *CII* *marziale* *poco pesante* *sfz* *pp sub. (poco metal.)*

25 *còmodo* *allargando poco a poco* *soave* *rall. molto* *mf* *molto* *sfz* *mp dolce* *pp*

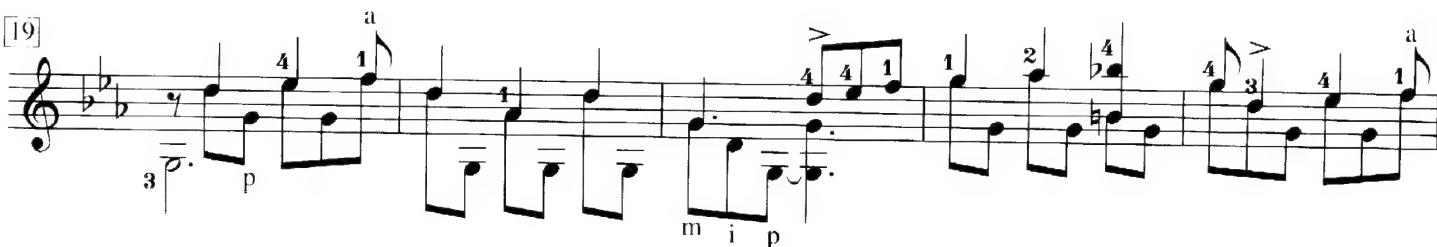
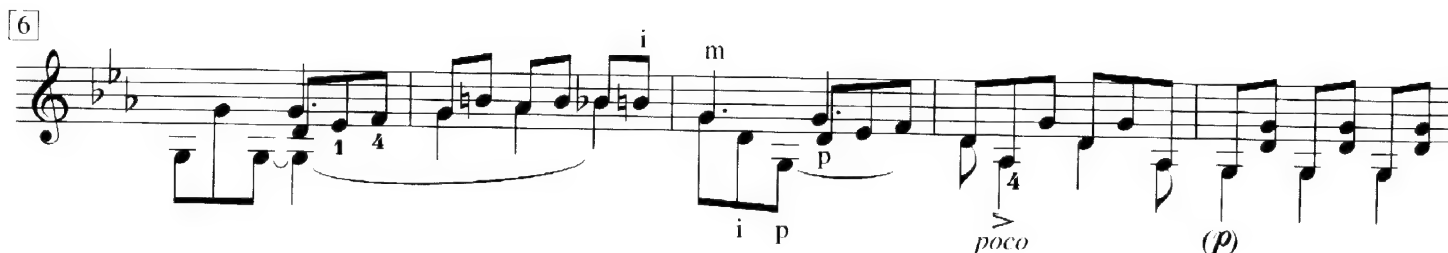
XVI. Lettre à Isaac, Emilio et les autres

Roland DYENS

(2000)

[29] Pour s'accorder :
(to tune up)

[1] Ritmico, non tanto veloce (♩. = 92)



allarg. poco a tempo

[29] *mp* *mf* *p* *mf* *p*

[32] *poco a*

[36] *poco allargando, pesante* *còmodo* *giocosò* *port.* *cantando* *p*

[40] *p*

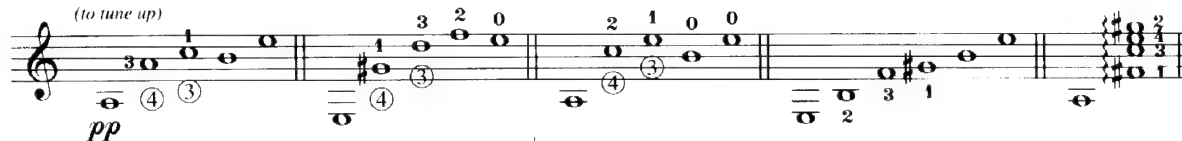
[44] *(sim.)* *mp* *p*

[48] *molto* *mf* *metallico*

[52] *calmando (sim.)* *mp* *p (touche / tastiera)*

[56] *come prima* *pp*

XVII. Lettre encore...

Roland DYENS
(2000)Pour s'accorder :
(to tune up)

Tempo moderato, " com balanço " (♩ = 92)

1 i m i (sim.) p m i a

3 (p) a m i (non arp.) (table / soundboard) a m i (p) p

6 (m) a m i (poco)

8 CI

10 f p sub.

12 pp dolcissimo p

14 a m i

N.B. : tous les accords et notes piqués rencontrés au cours de cette Lettre le seront par le jeu des doigts de la main gauche, soulevés immédiatement après l'exécution de ces notes et accords /

N.B. : todos os acordes e notas piqués encontrados ao longo desta Letra serão executados pelos dedos da mão esquerda, sendo imediatamente levantados após a execução destas notas e acordes /

[16] *(p)* *(+++++)* *mf* *poco* *mp* *p sub.* *crescendo poco a poco ...* *mp* *pp sub. crescendo poco a poco ...* *molto* *sub. pp umoristico (poco metal.)* *mp* *lunga*

Detailed description of the musical score: The score consists of eight systems of music, each starting with a measure number in a box. The notation includes eighth and sixteenth notes, rests, and various accidentals. Dynamic markings such as *p*, *mp*, *mf*, *p sub.*, *pp sub.*, and *lunga* are used to indicate volume and performance style. Performance instructions like *crescendo poco a poco ...* and *molto* are written below the staff. Fingerings (e.g., 1, 2, 3, 4) and other technical markings (e.g., *0*, *3*, *4*) are present throughout the piece.

XVIII. Lettre à la saudade

Roland DYENS

(2000)

Pour s'accorder :
(to tune up)

pp

VII
XII
XII

Lentamente, con dolore (♩ = 66)

1

p lontano

rit. poco comodo

3

a tempo

allargando poco a poco

rit. molto

5

a tempo, animando poco

port.

rit. poco breve

a tempo

allargando poco a poco

(plp.) *mp*

a tempo

(plp.) *p*

7

cantando molto

doloroso, rit. poco

a tempo

rit. poco

a tempo

9

rit. poco a poco

breve

CII

allargando poco a poco

rit. poco

mf

mp

poco

11

port.

lento

CII

allargando poco a poco

rall. moltissimo

dolcissimo

p

poco

pp

e.h.

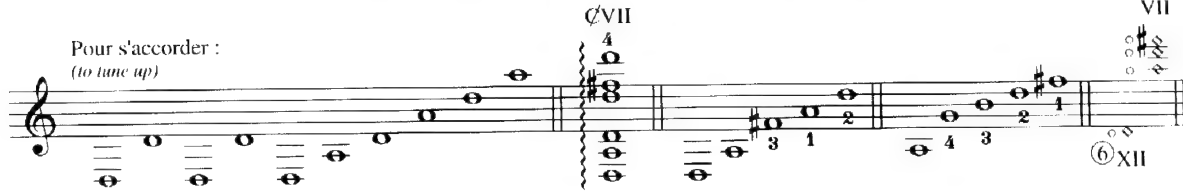
plp.

1. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /

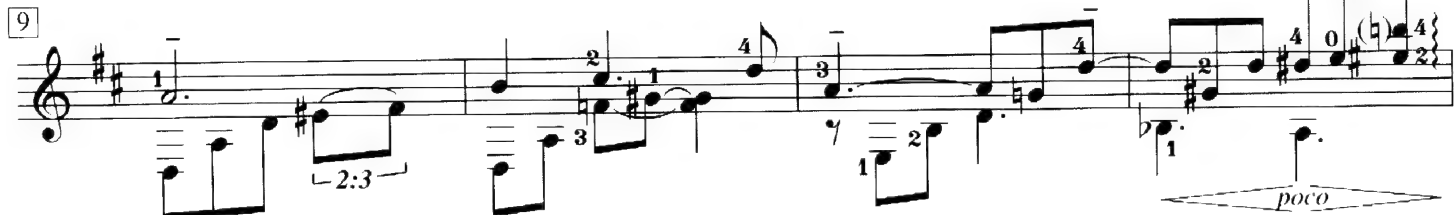
XIX. Lettre à Julia Florida

Roland DYENS

(2000)

Pour s'accorder :
(to tune up)*pp*1 **Tempo di barcarolle** (♩ = 56)

rit. poco

*a tempo**a tempo*

29 *pp* XII *rit. poco* *a tempo* XIX

33 2:3

37 *rit. poco a poco* *a tempo* *mp*

41 *rit. poco a poco* XIX (m.d./r.h.) ③ VII IX VII XII ⑤ ⑥ ④

45 *a tempo* CVII *rit. poco* XII (m.d.) *port.* *p* *i* *a* *m* (còmodo)

49 *a tempo* CII *rit.* *plp.*

53 *a tempo* *p* *i* *a* *m* *i*

57 *rit. poco* *a tempo* CII

[illegible]

73

2/3

77

rit. a tempo

mf *còmodo*

85 **rall. poco a poco** **a tempo**

89 rall. poco a poco VII pp (m.d.) XVII vib. poco plp.

Roland DYENS
(2000)

(to tune up)

The first system of the musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and quarter notes, with some measures containing beamed sixteenth notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are three measures of rests, each containing a finger number: 2, 3, and 1. The system ends with a double bar line. The dynamic marking *pp* is placed below the first measure.

Calme et intérieur (♩ = 56)
(calm, with inner feeling)

p dolce

poco

poco

rit. poco

5

breve

a tempo

rit. poco

p

poco

poco

[illegible]

10

rit. poco

a tempo, senza fretta (sans courir / without hurrying)

poco sfz
(poco metal.)

sim.

p plp.

poco

[illegible]

[16] *poco* (plp.)

[19] *mp* *pp sub.* *sempre staccato* (en piquant les notes) *poco* *poco* *allargando*

[22] *poco a poco ...* *lunga* (≈ 5 sec.) *come prima* *ppp* *pp dolce* *poco*

[24] *rit. poco* *a tempo* *poco*

[26] *più f* *port.* *poco* *pp*

[28] *rall. poco a poco* *XII* *lunga* env. l'55 *gliss.* *pp* *mp* *pp* *quasi niente* (presque inaudible / almost no sound)

HOMMAGE A VILLA-LOBOS

1. CLIMAZONIE

Roland DYENS

Vif ♩ = 126

f *sfz*

p *m* *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i*

f-pp sub.

n'accentuez que les notes indiquées et effleurez les autres

- tout léger

p *m* *p* *i* *m* *p* *i* *p*

p *i* *p* *i*

(comme un écho la 2^e fois)

sfz sub. *mp* *sfz sub.*

mp

p *i m* *p* *i m*

p i m p i m p i *ppp* *p i m p i m* *menaçant*

distorsion progressive puis dégressive de la note

de très loin

3

a *a* *a* *p i m*
sempre pp

rit. poco

breve *i m p i a*
p *pp sub. accelerando* *ff sub.* *f phrasez lentement*
groupe de notes rapide et non mesuré

breve *i m p i a* *a*
accelerando *sempre pp*

pp *ff* *accel.* *f (phrasez lentement)*
gliss.

breve *i a p i a* *m*
pp *rit.* *p* *f*

f animé *ff* *pp* *(phrasez lentement et accélérez)* *ff*

im i a *im i m i a* *ppp*

ff *pp* (8va)
Harm. XII
rit. poco

breve
pp sub.
ff sub. *accel.* *vers la touche* *f*

breve
sempre pp accel.

pp *accel* *f* *a tempo*

breve
pp *rit.* *f*

f animé *p. ff* *rit. molto*

ff *pp sub.* (*faites des nuages*) *rall. molto* *longo*
Harm. XII
(8va)

2. DANSE CARACTÉRIELLE ET BACHIANINHA

5

♩ = 92

pp tempo di baião

p *p i m a p*

CVI

CIV

sempre p

gliss.

gliss.

CI

(3) (4) (5)

m p a p *p m i* *p* *p* *p*

f

rapprochez-vous progressivement du chealet

f

ff

CVII CIV CII

Musical score for a piano piece, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings. The score is divided into sections labeled with Roman numerals (CIV to CXIX) and includes various performance instructions.

Section CIV: *pp sub.*

Section CV: *mp*

Section CVI: *cresc. - - - poco - - - a - - - poco*

Section CVII: *p i p i p i p*

Section CVIII: *ff*

Section CIX: *sfz* *claquez des doigts* *f*

Section CX: *gliss.*

Section CXI: *p i m p p i m*

Section CXII: *déplacez-vous progressivement de la rosace au chevalet* *pp sub.*

Section CXIII: *p* *f sub.* *pp sub.* *f sub.*

Section CXIV: *pp sub.* *f sub.* *pp sub.* *f sub.*

Section CXV: *pp sub.* *f sub.* *pp sub.* *f sub.*

Section CXVI: *pp sub.*

Section CXVII: *f sub.* *pp sub.*

Section CXVIII: *sfz*

Section CXIX: *sfz*

Section CX: *rit. molto*

Section CXI: *Bachianinha meno poco*

Section CXII: *mp* *très lyrique*

Musical score for piano, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat (B-flat) and a common time signature. The notation is complex, with many accidentals and dynamic markings. The page is numbered 16 at the bottom right.

mi p (4) *i a m* (b)
ff *p i* *p (P sub.)* *a tempo* *f i p* *f sub.*
p sub. *tamb.* *a tempo* *rit.* *Harm. XII Vif (8va)* *a tempo* *rit. molto*
percussion légère sur la table *mf*
gliss. *gliss.* *ff* *sfz*
rosace *breve* *i m a i a m i* *a m i p i m* *Harm. 12 (8va)* *ma i a m* *Répéter jusqu'à pppp*
6 > (8va) *Harm. 12* *f-p sub.* *attacca*
perdez-vous sans ralentir

3. ANDANTINOSTALGIE

♩ = 76

♩ = 76

mp

BV

BVII

BVII

BV

(2^e fois *pp*)

(frappez les notes basses avec la main gauche seule)

CV

pp

mf sub.

CV 1 2

Harm. 7 (Rva)

(4)

chevalet

CH

tendrement

gliss.

rit.

pp a tempo

Harm. 12 (m.d.)

CH → CVII

CVIII

CVII

f

violent

p sub.

p

ff

de la rosace au chevalet

p sub.

(slap)

CV CVI CVII

mf

p

Harm. 24 (Rva)

CV CVI CVII

f

sf

ff

pp sub. e dolce

4. TUHÛ

11

Allegro vivo ♩ = 126



First system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4), slurs, and a dynamic marking *p* with an asterisk.

Second system of musical notation. Treble and bass staves. Includes slurs and accents.

Third system of musical notation. Treble and bass staves. Includes slurs, accents, and dynamic markings *p* and *p sub.*

Fourth system of musical notation. Treble and bass staves. Includes slurs, accents, and dynamic markings *sfz sub.*, *p i m p i m*, and *p sub.*

Fifth system of musical notation. Treble and bass staves. Includes slurs, accents, and dynamic markings *i m a*, *p*, and *cresc.*

Sixth system of musical notation. Treble and bass staves. Includes slurs, accents, and dynamic marking *p*. A dashed line with the number 11 is present above the staff.

Seventh system of musical notation. Treble and bass staves. Includes slurs and accents.

a
 (5, 4) *gliss. lento* *m i m i*
p sub. *p i m p i m p i* *p* *sfz sub.* *gliss.*

p i m p i m
p sub. *sfz* *ff* *sempre ff* *sfz* *gliss.*

gliss. *gliss.* *mf* *(3 fois sempre cresc.)*

p sub. *ff* *① et ③ naturel* *m i a i* *(m.g.) gliss.*
 ⑥ ⑤ ④ en pizzicato

gliss.
 baisser la corde
 d' $\frac{1}{2}$ ton et la
 rehausser d'autant

(nat.) *H. XXIV* *8va* *(m.d.)* *(nat.)* *mf* *m i*

ff *mf*

24 885 H. I.

Roland DYENS

Libre comme une improvisation

(poco metal.)

(sim.)

(son ord.)

(molto regotare)

mf

poco allarg. C II

a tempo

(poco metal.)

poco
dolcissimo

(mf)

(poco metal.)

poco allarg.

a tempo *molto vib.*

(ord.)

VII VII

mp (*chiaro, clair*)
(*pont.*)

(sim.)

Poco lento (♩ = ca. 60)

• (vib.)

$p(eo)$

p (dolce)

(molto legato)

(II)

	4	4	2 port.
--	---	---	---------

D. sub

pp

pp (eco) poco

тыр

poco pesante

it. poco a tempo

(legatissimo)

[XI]

III

22

i

poco allarg.

CII

poco allarg.

a tempo

Animando

poco allarg.

2

*Tous droits réservés
pour tous pays*

Poco più mosso (♩ = 76)

pp

mf

attacca

5
8a
VII
(sempre sul ponticello)

The first system of the musical score for "The Swan" by Saint-Saëns. It features a treble clef and a key signature of two sharps (F# and C#). The tempo/mood marking "poco agitato" is written above the staff. The dynamics are marked as *mp* (mezzo-piano) at the beginning and *f* (forte) towards the end. The notation includes various note values, rests, and fingerings indicated by numbers in circles. A double bar line is present near the end of the system.

[illegible]

(III) *sfz*

Tempo I° (♩ = ca. 60)

rall. pochis.

③ —————→ *rosace*

perdendosi (niente) pp

The musical score for 'The Song of the Lark' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody is characterized by rapid sixteenth-note passages, often grouped in sets of six or four, indicating a fast tempo. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'p' (piano). The score is presented on a single line of music.

[illegible]

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a circled number 2. The melody consists of eighth and sixteenth notes, with several measures containing sixteenth-note triplets marked with a '6' and a bracket. There are also measures with a '4' and a '0'. The system concludes with a measure containing a '0' and a '6', followed by a fermata and the Roman numeral (VII). Below the staff, there is a double bar line and the instruction *più f*.

a tempo (poco meno poi accel. poco)

pp

più **f** sub. (quasi metallico)

mp dolce (sub.)

ϕ VII 6 > > > ϕ IX 6 > > > ϕ XII 6
molto *f* *sfz* *mf* *ff* *sub. (secco)* *mf*

dolce sub. *p* *poco a poco*
 CII *rit. poco a T° Calmato*

mf *p* *molto cresc.* *ff* *VII* *XII*

allargando poco a poco *rit. molto*

(sim.) *rit. molto* *Come prima* *lunga (ca. 5sec.)*
 (glisser seuls 1 et 4) *p* (*oscuro*) *f* *molto* *p* *sub.* *marcato* *mf* *mp*

poco allarg. *CII* *poco* *(dolcis.)*

a tempo *(chiaro)* XXVI *(poco metal.)* *(sim.)* *mf*

Poco più lento *(non arp.)* *rit. ancora* *pp*
mp *p*

(Durée: ca. 4'30'')

Roland DYENS

VILLE D'AVRIL

pour guitare solo

Editions *Henry Lemoine*

24, rue Pigalle – 75009 Paris

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PRÉFACE

Boris Vian, artiste aux multiples facettes – écrivain, poète, trompettiste de jazz, chanteur, compositeur et, accessoirement, iconoclaste et ingénieur – est né à Ville d'Avray en 1920 et y repose depuis sa disparition en 1959.

Fervent admirateur de Boris Vian et citoyen de Ville d'Avray moi-même depuis longtemps, il m'a semblé naturel de composer cette musique en hommage à ce génie français, simplement guidé par l'empreinte qu'il a toujours laissée en moi.

*Ville d'Avril**, dans la présente version pour guitare solo, fut créée le 6 juin 1997 au "Colombier" à Ville d'Avray, près de Paris.

R.D.

* La version pour quatuor ou ensemble de guitares, publiée chez le même éditeur, fut quant à elle créée le 30 août 1997 au Théâtre du Château de Martigny (Saône et Loire) par l'ensemble de mes stagiaires.

PREFACE

There are many sides to the artist Boris Vian, who was born in Ville d'Avray in 1920, and where he has buried in 1959. Not only was he a writer and poet, but also a jazz trumpeter, singer and composer – and, incidentally, an iconoclast and engineer.

For many years now I have been both a citizen of Ville d'Avray and an ardent admirer of Boris Vian, and so it seemed a natural step to compose this work in homage to a French man of genius, with nothing more to guide me than the impression he has always left on me.

This version of Ville d'Avril for solo guitar was first performed on 6 June 1997 at the "Colombier", Ville d'Avray, not far from Paris.*

R.D.

* The version for guitar quartet or guitar ensemble, also published by Editions Henry Lemoine, was premiered on 30 August 1997 in the Théâtre du Château de Martigny in eastern France by all my summer school students.

LEXIQUE

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.

p.

Pouce : toujours joué en buté (sauf arpèges).

plp.

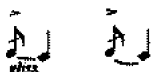
Pulpe.

unghia

Ongle.

ded.

Dedillo : aller-retour très rapide sur une ou plusieurs cordes avec l'index ou le majeur.



Appoggiatures : toujours très courtes, à exécuter sur le temps.



Observer strictement la durée de la note. Toute vibration de celle-ci doit s'interrompre précisément sous le signe indiqué. Cette opération s'effectuera avec l'ongle du pouce ou, beaucoup plus efficacement, avec toute la surface externe de ce même doigt.

(*)

Rappel ou facultatif.



Distorsion de la note.



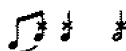
(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



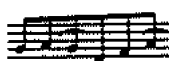
Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



pizz. Bartok : Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer *fff*.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento : Port de voix dont la 2^e note est réattaquée, contrairement au simple glissando.

NB : La note de départ et la note d'arrivée sont souvent jouées avec deux doigts de la main gauche différents (cf exemple) mais peuvent également l'être sur deux cordes différentes.

Liaison facultative.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.

Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour effet de stopper la résonance de la note précédente.

EXPLANATION OF SIGNS

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Should always play downstroke (apoyando), except for arpeggios.

Flesh.

Nail.

Rapid up and down strokes across one or more strings, using the index or middle finger.

Short acciaccaturas : to be played on the beat.

The duration of the note should be strictly observed, and its vibrations should come to a halt exactly under the sign shown. This can be done with the thumbnail or, more effectively, with the side of the whole thumb.

Recall or optional.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

'Halogene' dampening : gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

Bartok pizz.: pull the string with the thumb and index finger then release it abruptly, letting it slap *fff* against the fingerboard.

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento : Here the slide should be audible but, unlike a glissando, the second note should be plucked with the right hand.

N.B.: the first and final notes of a portamento may be played by different fingers, or even on different strings (see ex.).

Tie ad lib.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as to damp the resonance of the previous note.

à Roger LÉVY

VILLE D'AVRIL

HOMMAGE A BORIS VIAN

pour guitare solo

I. L'Écume d'un jour . . .

Roland DYENS (1997)

Con calma, sempre lento e preciso $\text{♩} = 54$

pp de très loin

rit. poco

a Tempo

p dolce, sempre lento

rit. poco a Tempo

comodo

allargando poco gliss.

a Tempo

(norm.)

(pont) (p)

(m.d.)

Subito meno $\text{♩} = 113$ *Tempo I* $\text{♩} = 163$

39 *ff* *p sub.*

44 *sf* *(perc. table)* *ff deciso* *p sub.* *f sub.*

$\text{♩} = \text{♩}$ *sempre pp*

49 *mf* *(pulpe)* *(norm.)*

52 *pp sub.* *pp*

mf *sf pp* *sub. sub.* *sf* *sub.*

55 *poco* *(pp)* *poco a poco*

56 *p* *mf* *pp sub.* *moll.* *mf* *(pp)*

61 *pp sub.* *mf* *pp sub.*

64 *(pp)* *p*

67 *(pp)* *(h)*

70 *pp sub.* *molto* *più f* *sempre pp* *f* *pont.* *sempre pp* *poco sempre* *f*

73 *mf* *simile* *f* *(pont.)* *(pp)* *(poco)* *Poco ironico* *mp (de loin)* *poco*

76 *mp* *poco* *poco a poco* *molto marcato*

78 *pp sub.* *f* *pp sub.* *gliss. secco* *mp dolce (*)* *poco* *port.*

81 *gliss. rapido* *dolce* *comodo*

84 *progressiez vers le chevaux* *mf* *simile* *mf* *poco vib.* *dolce* *pp (pulpe)*

87 *mp* *mf* *rit. pochiss.* *più f*

90 *mp* *sempre pp (pulpe)* *unghia* *(pulpe)* *port.* *port.*

94 *(unghia)* *rall.* *(pulpe)* *morendo*

* éteindre la résonance du mi à vide avec l'annulaire de la main droite (mesures 79, 81 etc.).
 damp the resonance of the open E string with the ring finger of the right hand (measures 79, 81 etc.).

124 *mp* *poco* *mp* *poco a poco, poi molto*

126 *f* *pp sub.* *gliss. secco*

128 *mp* *port.*

131 *gliss.* *gliss.* *mf* *(verso il ponticello)*

134 *(poca vib.)* *dolce* *pp (pulpe)* *mp*

137 *mf* *còmodo* *più* *f*

140 *mp* *pp (pulpe)* *(unghia)* *(pulpe)* *port.* *port.*

143 *(pulpe)* *perd.* *pp soave* *p* *(mini-cadenza)*

145 *(A = A)* *poco string.* *port.* *rit.* *poco vib. XVI (m.d.)* *libero* *rit.* *poco*

Come prima $\text{♩} = 54$

XIX (m.d.) XII

149 (m.g.) XII

pp calmato

rit. poco

perd. *pp* (touche-tastiera)

pp (lontano)

a Tempo

(extrait de la chanson de Boris VIAN : "Le Déserteur")

152

(comme un secret)

rit. poco

a Tempo

poco a poco

poco più *f*, sempre dolcissimo e malinconico

155

port.

157

XIV (m.d.)

pp

Più lento

XII XIV XIII

a Tempo

pp

160

part.

allarg. poco

còmodo

163

(eco)

poco

poco metal.

progresses vers la touche

(m.d.) XII

166

lentement

rit. molto

a Tempo

ppp

pp sur la touche

pp dolciss. arp. lento

la main droite rejoint très progressivement la main gauche ...

169

niente

El Choclo

(Tango)

Angel VILLOLDO

arrangt : Roland Dyens

Tempo giusto $\text{♩} = 126$

Con spirito, sempre

⑥ = D

1

4 0 3 0

pp sub.

ff secco

f

pp sub.

f

pp sub.

sfz

gliss.

molto sfz

5

2 0 4

(pp sub.)

(pp sub.)

(pp sub.)

rit. poco

a piacere

port. lento

p sub.

pizz.

9

a tempo

a m i

gliss.

dolce

plp.

poco

port.

① comodo

a m i

gliss.

sub.

11

2 4 2 4

port.

sfz molto

mf

gliss.

(plp.)

13

gliss.

poco

mf

port.

gliss. lento

pp

f sub. (metal.)

15

4 3 m

port.

gliss. lento

pp

gliss.

plp.

pp

rit. poco

17 *a tempo* *poco* *(còmodo)* *gliss.* *port.* *con tenerezza* *(plp.)* *p* *f sub.*

19 *mf* *sfz molto* *port.* *mp gliss.* *(plp.)*

21 *gliss.* *port.* *rit. pochis.* *CIII* *p sub.* *f sub. (metal.)*

23 *port.* *gliss. lento* *rit. pochissimo* *a piacere* *pp* *(plp.)* *mp*

25 *Giocoso* *f sub.* *CI* *CIII* *mf* *metal.*

27 *energico* *più dolce* *ff* *p sub. metal. (irónico)* *(ord.)* *poco a poco* *pp (plp.) sub.*

29 *(nat.)* *pizz.* *f molto marcato* *gliss.* *mf* *pp*

31 *II* *ff* *p (metal.)* *(ord.)* *(T.R.)* *a piacere* *esitando poco* *II* *mn orazioso*

33 *a tempo* (nat.) *còmodo* CII
p *con spirito* *sub. f. pizz. mp* (umoristico) *poco*

35 *con tenerezza* *p* *presto* *mp* *plp.* (unghia) *sub. mf* CII CII

37 (nat.) CII *pizz. f sub.* *poco*

39 *p* *mp* *gliss.* *rit. molto* *gliss. lentissimo* *esitando* *pp*

41 *Come prima, con più nostalgia* (còmodo) *gliss.* *gliss. dolce* *poco* *f sub.*

43 *mf* *sforz. molto* *quasi f* *port.* *gliss.* *p* *gliss.* CIV

45 *gliss.* *port.* *rit.* *CIII* *mp dolce* *sforz. (metal.)* CIV

47 *a tempo* *port.* *gliss. lento* *rit.* *còmodo* *gliss.*

49 *sub. f* *gliss.* *CI* *CIII* *3 (#)*

51 *ff* *(metal.)* *p sub.* *(ord.)* *(più dolce)* *(T.R.)* *(plp.)* *mf* *pp* *gliss.*

53 *(nat.)* *pizz.* *fff sub.* *caricaturez (faites claquer les basses) ** *gliss.* *CIII* *i* *sfz* *lunga*

55 *nat.* *(ff)* *(molto metal.)* *(p sub.)* *mf* *(ord.)* *(T.R.)* *(plp.)* *gliss.* *lento* *con fantasia* *3 vib. molto*

57 *pp* *pizz.* *mp* *(nat.)* *(CII)* *CII*

59 *p* *prestissimo* *3 (#)* *con allegria* *(plp.)* *(unghia)* *f* *f sempre*

61 *ff* *(nat.)* *pizz.* *lunga* *a tempo* *gliss.* *CV* *IV* *III* *dedillo*

63 *CII* *port.* *f* *fff* *pp sub.* *secco* *gliss.* *(*)* *CVII* *Fine* *(plp.)* *fff*

22 *mf* *p sub.* *molto* *p dolce* m.d./r.h. XII XII

26 *gliss.* *gliss.* ④ ③ ④ ④ ⑤

30 *mf* *gliss. lento* *p m i p m i* *fluido* *mp* XII

34 *gliss. lento* (XIX) I (XII)

38 (CV) CVII ⑥

42 *(mf)* *(pp)* *(mf)* *CV gliss.*

46 *(mf)* *(pp)* *(mf)*

50 *poco metal.*

HOMMAGE A FRANK ZAPPA

(♩_{sempre} = ♩)

Con Fuoco (♩ ≈ 92)

(i. m et a ad lib.)

Roland DYENS

sempre *f* ed uguale (*ff* et ≈ 105 à la reprise finale)

(en couchant légèrement 4)

ff sub. (*f*) *ff* sub. (*f*) *fff* sub. (*f*)

fff sub. (*f*) (*ff* sub.) (sim.) (*fff* sub.)

(*f*) (sim.) *p* sub. molto

molto animato

sfz *p* *p* *i* *p* *i* *p* *p*

(CODA) *ff* sub. (sim.) molto

furioso

sfz *f* *meno f* *mf*

molto metal. (arp.) *allargando*

a tempo *mf* *mp* *mf* *mf* *f sub.*

(mf) *molto*

XXIV *XIX* *molto sfz*

ff (energico)

H. XII H. VII

(XII) (VII)

② ③ ④ ⑤ ⑥

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

furioso

H. XII H. VII

sfz

f

meno f

allargando

(molto metal.) (arp.)

mf

a tempo

mf *mp* *mf*

(XII) (VII)

f sub.

(*mf*)

molto

XXIV ① XIX

mf

molto sfz

(♩ = ♩; ♩ = ♩)

ff (*energico*)

The musical score consists of six systems of staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with accents. Dynamics range from *sfz* (sforzando) and *fff* (fortississimo) to *mp* (mezzo-piano) and *p* (piano). Performance markings include *sempre*, *a m i*, *m i*, *poco a poco*, and *molto*. The piece ends with a double bar line and the number 16.

X de la page 4 à la fin de la page 5, le
 16 chiffre de la mesure, sans cesse
 changeant, n'a que peu d'importance. Il
 faudra simplement considérer les barres
 de mesure comme des repères d'une
 séquence à la suivante et jouer au même
 tempo les successions de doubles croches.

* from page 4 to half page 5, the number
 16 of beat in each bar, which is unceas-
 ingly variable, is of little importance.
 Bar lines shall be considered as reference
 marks from sequence to sequence and the
 successions of semiquavers shall be played
 in the same tempo.

(*musical notation*) *ff* (sim.)

gliss. lentissimo *sfz* *p* (pochis.) *sempre (>*)*

deciso *mp* *pp* *mf sub.* *mp* *p* *pp* *mf sub.*

p *più f* *♯ III*

sonoro *p* *perdendosi*

(poser le pouce sur 5) au moment des liaisons)

souplement *pp* *poco sfz* *p* *rit. pochis.*

a tempo

mf (poco) *i p i* *ff sub.*

p sub. (mf) CIV

CH ϕ II *dolcissimo* *mp*

ϕ II ϕ V *poco a poco* *f*

gliss. *p* *p* *p* *meno f* *sfz*

i m a m *S. al. S. ** *sfz* *sfz* *sfz*

ϕ IV ϕ II *dolce* *f* *mf* *p sub.* *poco* *f sub.* *gliss.* *gliss.*

a tempo

mf (poco) *i p i* *ff sub.*

p sub. (mf) CIV

CH ϕ II *dolcissimo* *mp*

ϕ II ϕ V *poco a poco* *f*

p *p* *gliss.* *meno f* *sfz*

i m a m *S. al. S. ** *sfz* *sfz* *sfz*

ϕ IV ϕ II *dolce* *f* *mf* *p sub.* *poco* *f sub.* *gliss.* *gliss.*

rit. pochissimo
a tempo

mf

ff sub.

mf

p sub.

f sub.

p sub.

f sub.

molto pesante

a tempo con spirito

p

dolce sub. (mp)

rit.

pp sub.

poco

Giocoso

CIX

f sub.

sfz

vib.

mp

f sub.

♩ IV

f sub.

vib.

(mp)

CVII *port.* *mf* (*) *p* *sfz* *sfz* *sfz* *p sub. (eco)*

CV *f* *sfz* *dolce sub. (p)*

CIII *molto rit.* *a tempo* CIX *(vib.)* *(mp)* *f* *sfz*

CVII *port.* *mf* *f sub.* CIX *sfz* *p* *sfz* *moltissimo*

CVII *port.* *mf* *III* *II* *allargando poco a poco* *II*

H.XII *rit. molto* *pp* *cf. ossia* *Poco meno (♩. = 80)* *Calmato* *p* *i* *m* *a* *a* *m* *i* *m* (*) *(breve)* *P (sul tasto)*

progressiez vers le pont. *a tempo con leggerezza* *rit. pochis.* *mp (norm.)* *♩1*

ossia:

The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a melodic line with slurs and a bass line with chords. Dynamics include *poco* and *p*. A tempo marking *molto legato* is present.
- System 2:** Includes a melodic line with slurs and a bass line with chords. Dynamics include *mp* and *p*. Tempo markings include *rit.* and *a tempo*.
- System 3:** Features a melodic line with slurs and a bass line with chords. Dynamics include *mp* and *p*.
- System 4:** Includes a melodic line with slurs and a bass line with chords. Dynamics include *pp* and *mp*. A tempo marking *rit.* is present.
- System 5:** Features a melodic line with slurs and a bass line with chords. Dynamics include *p* and *mp*. A tempo marking *rit. molto* is present.
- System 6:** Includes a melodic line with slurs and a bass line with chords. Dynamics include *mp* and *p*. A tempo marking *rit. poco a tempo* is present.
- System 7:** Features a melodic line with slurs and a bass line with chords. Dynamics include *poco più f*, *(poco)*, *(f)*, *(mf)*, and *(poco)*.

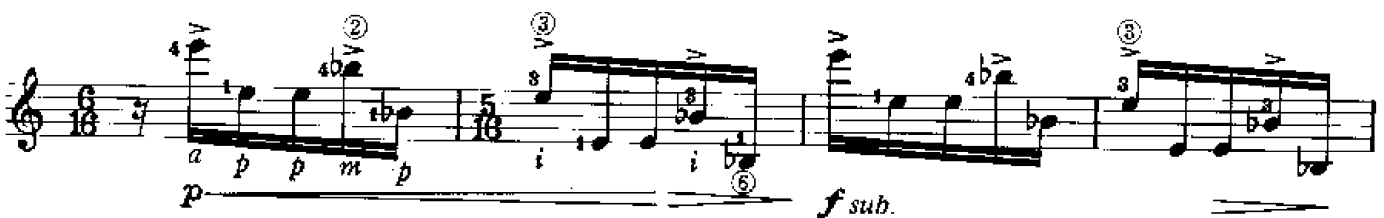
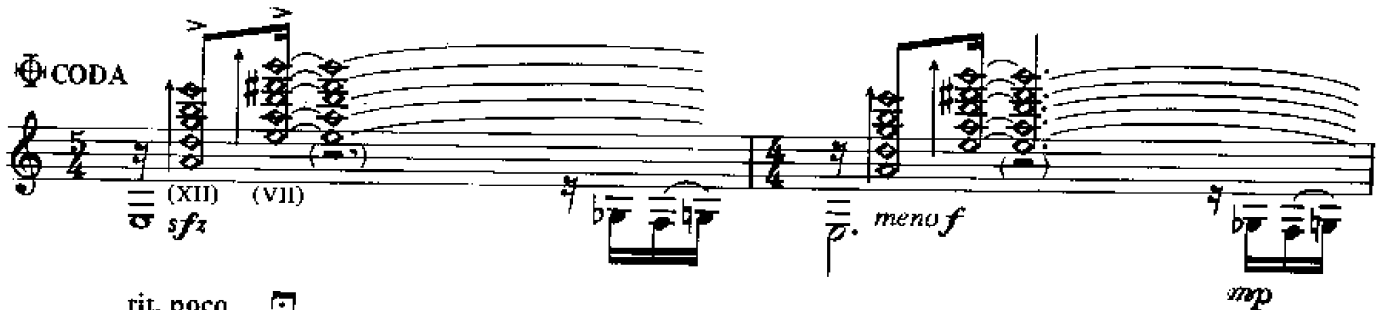
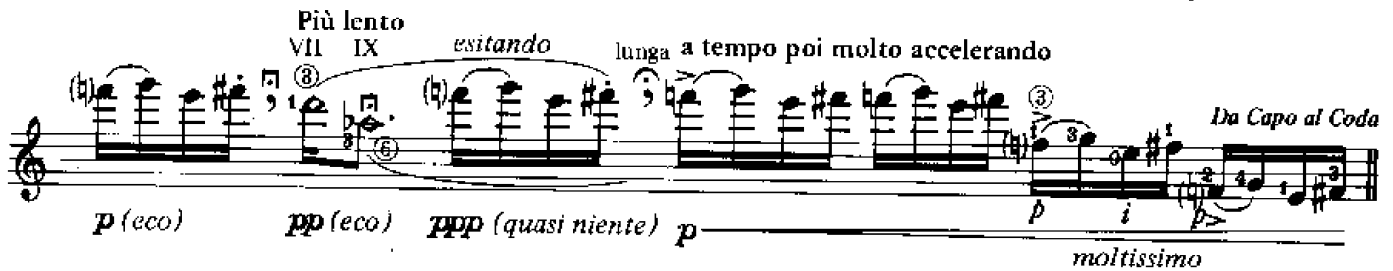
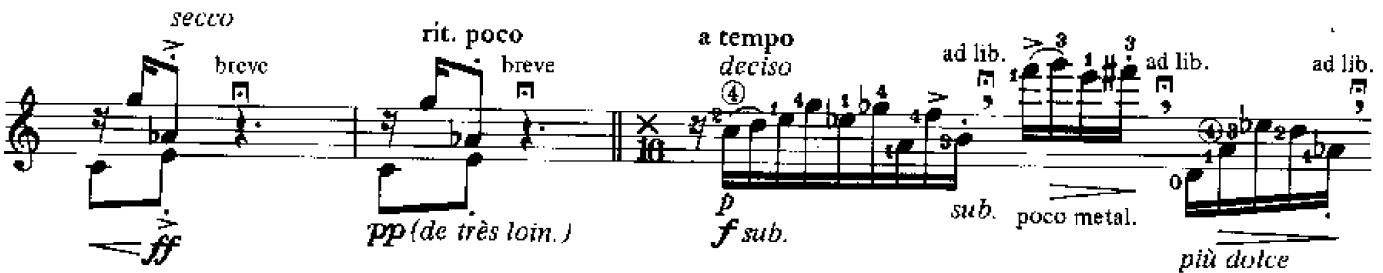
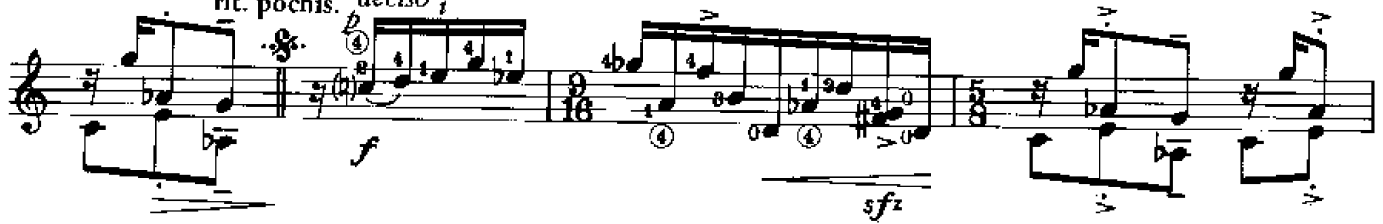
Other markings include *clair obscur*, *pont.*, and *(norm.)*.

Musical score for "L'Alceste" by Gluck, featuring vocal and piano parts. The score includes various performance instructions and dynamic markings.

Performance Instructions and Dynamic Markings:

- (f)*, *(mf)*
- p (eco)*
- rit. molto*
- a tempo*
- (sempre molto legato)*
- p*, *più f*, *p*, *i m a m i*, *i m i p*
- poco allarg.*
- rit. poco*
- a tempo*
- allarg. molto*
- pesante*, *f*, *sfz*, *molto*, *p*
- a tempo*, *pp*
- rit. pochis.*
- poco più lento poi accelerando poco a poco*
- ppp*
- rit. poco*
- a tempo*
- allarg. poco a poco*
- lunga*
- Tempo I° subito*
- più f*, *p*, *molto deciso*
- mf*

reprendre de 8 à 8 puis suivre
rit. pochis. deciso ;



a Leonard BERENSTEIN et Leo BROUWER

L.B. STORY

ROLAND DYENS

*1956

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six systems of music, each with specific dynamics and performance markings.

System 1: Starts with a forte (*f*) dynamic. It includes a *poco* marking and a *meno f* (eco) marking. Fingerings are indicated with numbers 1, 2, 3, 4.

System 2: Includes a performance instruction: *(poser le pouce sur ⑤)*. The dynamic is *meno f* (eco). Fingerings include 1, 2, 3, 4, 5.

System 3: Features a *pp sub.* marking. Fingerings include 1, 2, 3, 4, 5.

System 4: Starts with a forte (*f*) dynamic. It includes a *vers la touche* marking and a *vers le chevalet* marking. The dynamic transitions to *mf* and *dolce*. Fingerings include 1, 2, 3, 4, 5, 6.

System 5: Features a *p sub.* marking and a *mf* marking. The dynamic is *(dolce)*. Fingerings include 1, 2, 3, 4, 5, 6.

System 6: Starts with a piano (*p*) dynamic. It includes a *mf* marking and a *ΦI* marking. Fingerings include 1, 2, 3, 4, 5, 6.

13 *mp* *p* *p* *f sub.* *p sub.*

15 *mf* *p* *molto*

17 *f* *p* *p* *p*

19 *pp sub.* *f* (vers le pont)

21 (poco) *mf* (vers la touch) (pulpe)

24 *piu f* *p sub.* *ff sub.* *pp sub.* (harmoniques claires) (dolcissimo)

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is in 3/4 time and features a treble clef with a key signature of one sharp (F#). The melody is marked with a mezzo-piano (*mp*) dynamic. The bass line is marked with a piano (*p*) dynamic and includes a *poco* (little) marking. The second system is in 12/8 time and features a treble clef with a key signature of one sharp. The melody is marked with a mezzo-forte (*mf*) dynamic and includes a *tr* (trill) marking. The bass line is marked with a mezzo-forte (*mf*) dynamic and includes a *tr* (trill) marking. The score is written for a single melodic line and a bass line.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure number of 35. The melody features eighth and sixteenth notes, with some measures marked with an accent (>) and a fermata. The lower staff is in bass clef with a common time signature (C). It contains a bass line with notes, rests, and dynamic markings including *pp* (pianissimo), *p* (piano), and *i* (pizzicato). The system concludes with the tempo marking *molto*.

ff

XII

pp sub.

f sub.

mp

f sub.

pp sub.

mp

f sub.

(f sub.)

40 *pp sub.* *sfz* *pp sub.* *molto* *ff* *f* C III

Animato 43 *mf* *f*

45 *piu f* *f*

47 *m* *Calmando* *ff* *mp sub.* *mf marcato* *molto* *(senza arp. e molto precioso)* *(norm.)* *(dolcissimo)* *(vers la touche)*

50 *mf* *3* *molto* *(poco)*

53 *sempre* *sfz p sub.* *f mp sub.* *molto* *(3)*

55 *mf* *p sub.* *molto* *secco (*)* *(stopper toute resonance avec la main droite)*

58 *breve*

con spirito rit. pochis.

pp (poco metal.) *poco vib.*

a tempo

p *f sub.*

sfz (*umoristico*) perc. (table ou eclisse)

61 *p*

Come prima

f

sfz

sempre f

63

65

p

67

pp sub.

f

pont

69

----- touche

mf

(poco)

(pulpe)

XII VII

a i

72

f

p sub.

ff sub.

m

p mf

p dolce

Durée: 14' 11"

LIBRA SONATINE

Ⓐ INDIA

Allegretto ♩ ≈ 132

à la reprise (après la mesure $\frac{4}{4}$, 4^e portée), jouer ces deux mesures sans reprise.

Roland DYENS

Allegretto ≈ 132 à la reprise (après la mesure $\frac{4}{4}$, 4^e portée), jouer ces deux mesures sans reprise.

Roland DYENS

mi pa

mp

se rapprocher du chevalet

chevalet

jouer avec l'ongle et laisser les sons se mélanger

(laissez glisser l'index sur 2^e et 3^e)

rit. poco

mp

mf

rit. poco

mf

attaquez

respirez

rit. molto

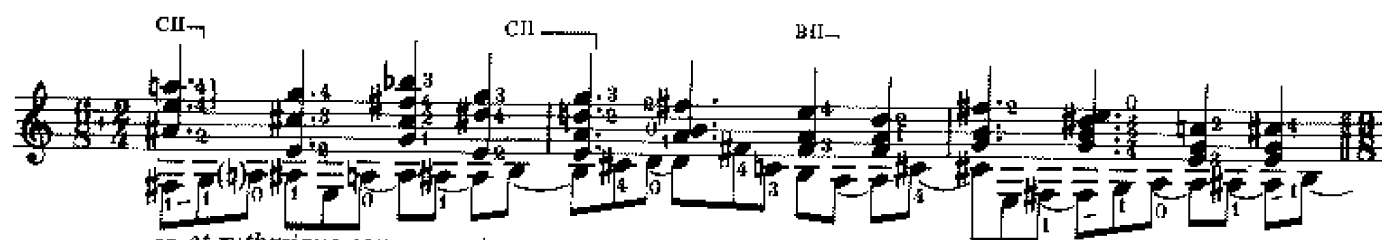
f

ff e secco subito

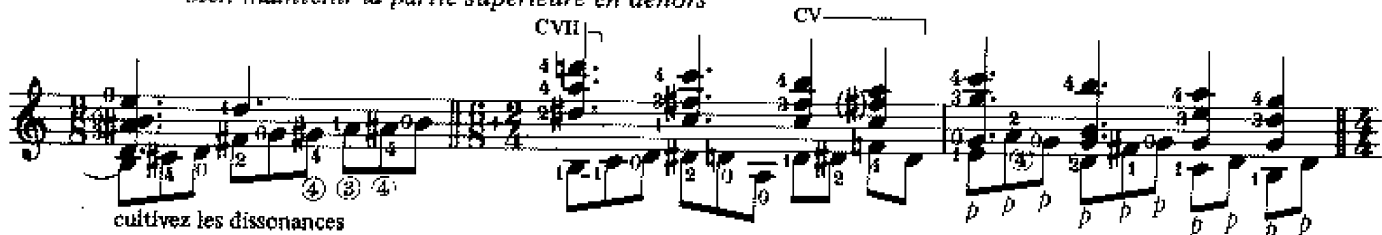
rit. poco

sans arpèger les trois premiers accords

crescendo poco a poco

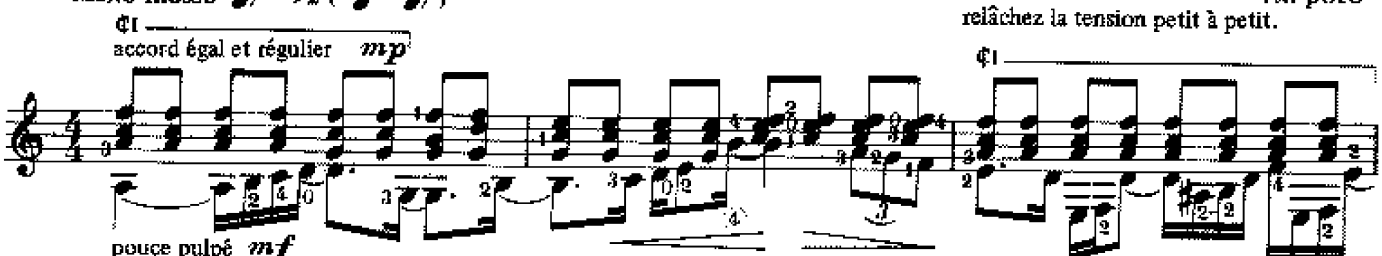


ff et rythmique comme un tango;
bien maintenir la partie supérieure en dehors

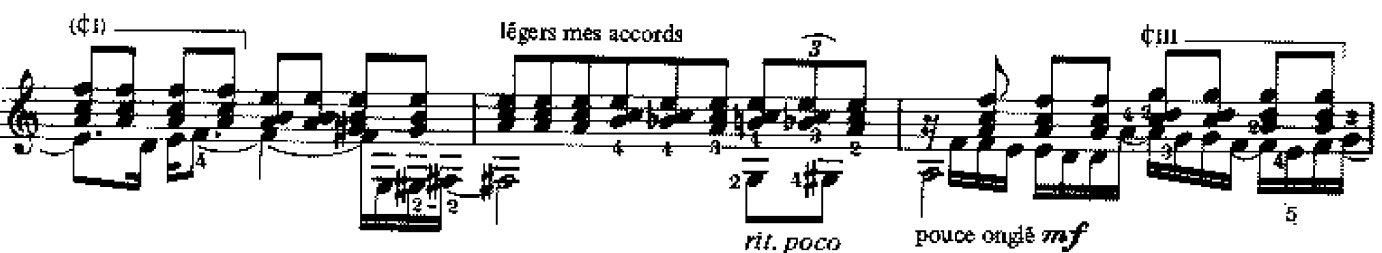


cultivez les dissonances
Meno mosso ♩ = 92 (♩)

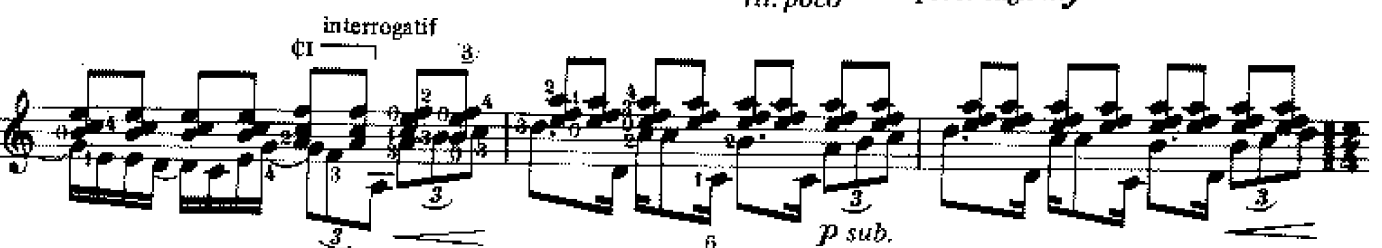
rit. poco
relâchez la tension petit à petit.



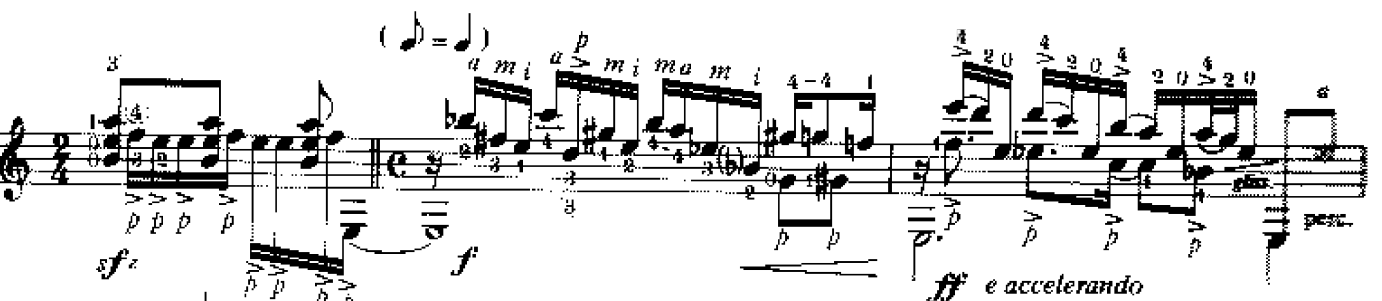
accord égal et régulier **mp**
pouce pulpe **mf**



rit. poco
pouce onglé **mf**



p sub.



Swinguez ♩ = 108
(percussion légère)

ff e accelerando



mp continuez à bien maintenir la partie supérieure en dehors

Z = dissonance de la sonde

chant en dehors

a

mf

2^e fois. *p*

1. 2.

sffz sub.

m i a m i p m i a m i p

plus rien sous le fa

CVI

gliss.

mf

a

rapprochez vous du chevalet

p i m

f

2^e fois. *p*

les sons se mêlagent

1. 2.

sffz sub.

sffz sub.

ΦII

i a

f comme une danse

mf fluide

CIX CVII ΦV

m i ou p

f

sffz

mf

f sub.

ff

p

très rythmique et en dehors

de plus en plus pesant en direction du chevalet

dedillo (aller-retour très rapide avec le majeur)

arpeggio

lento

lento

lento

mf molto

A peine plus lent qu'au début, rejoignez peu à peu le tempo initial

pp comme un souvenir

chevalet touche

rit. poco

1. *mp* *rit. poco*

2. *mf*

rit. *f* *rit. molto* *sfz* sub. e secco *attachez*

a tempo *mf*

rit. poco

etc.

la main droite se rapproche de la main gauche, la musique s'étend progressivement.

Musical score for the first movement. The score is written for a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked *ff majestueux*. The score includes several measures with dynamic markings such as *p* and *rit.*. There are also markings for *rétaillique*, *H. VII.*, *CH.*, and *CH.*. The score is divided into two sections, 1. and 2., with a *Da Capo* marking. The first section ends with a *rit.* marking. The second section ends with a *rit. molto* marking. The score concludes with a *CODA* section marked *encore plus lent.*

© FUOCO

3^{ème} Mouvement

Vite et rythmique $\text{♩} = 66$

Musical score for the third movement. The score is written for a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked *Vite et rythmique* with a metronome marking of 66. The score includes several measures with dynamic markings such as *f*, *p*, *sub.*, and *f*. There are also markings for *trébuchant*, *p i m*, and *m p i m*. The score concludes with a note: *(bien éteindre les mi graves)*.

conclusif

mp

mf

p *p* *p* *p* *p* *i* *m* *a*

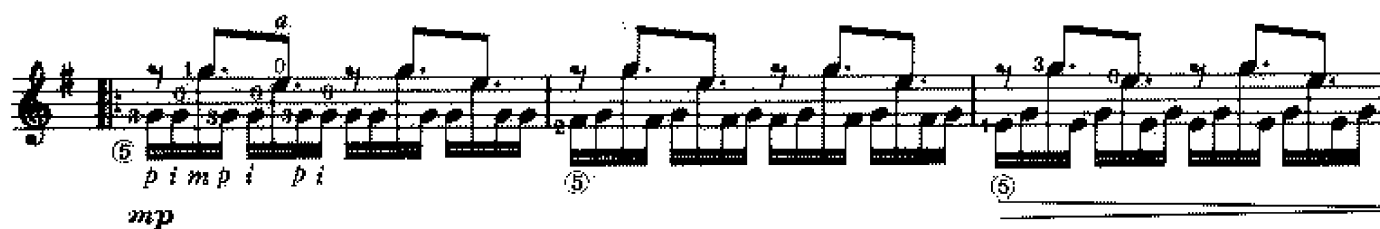
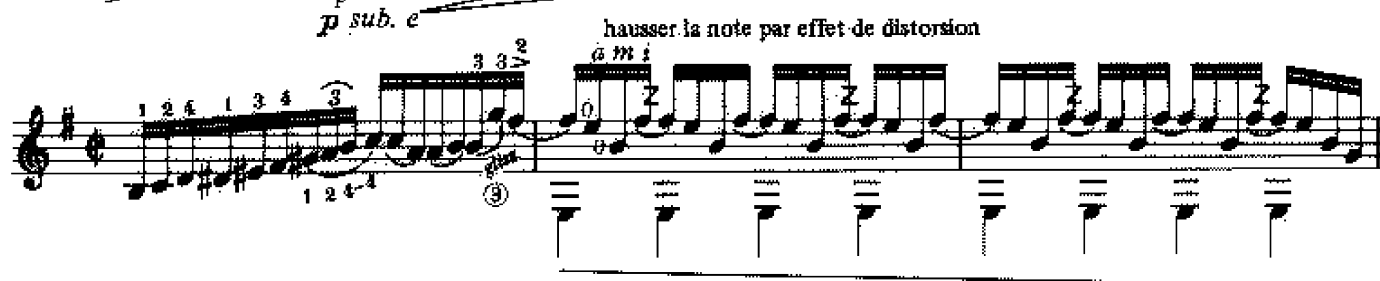
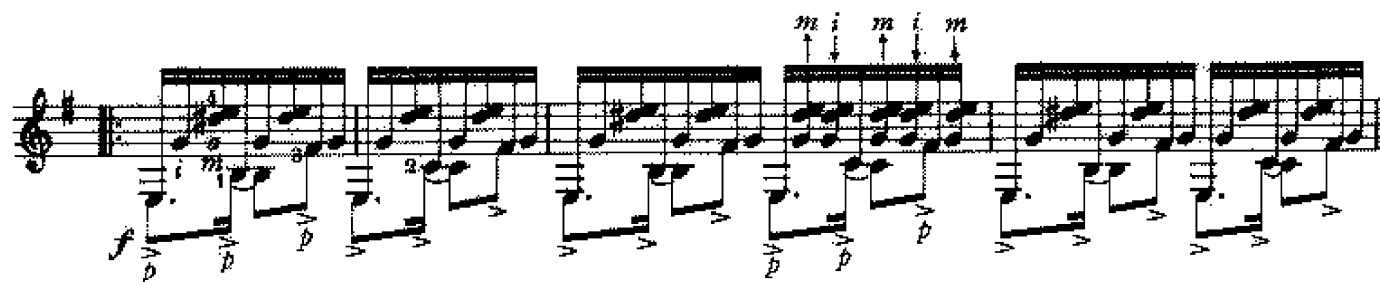
p sub. et égal

fp

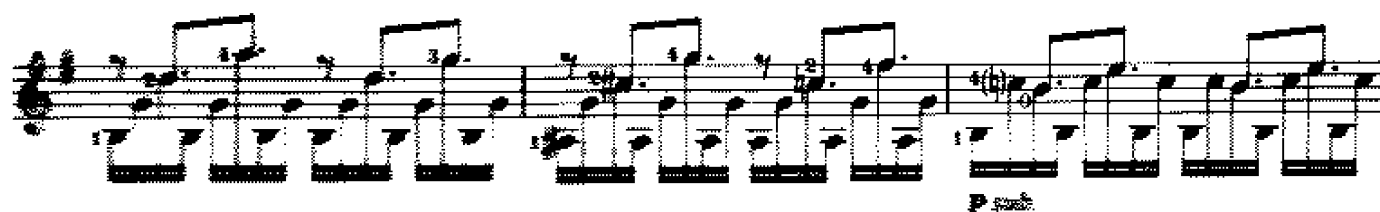
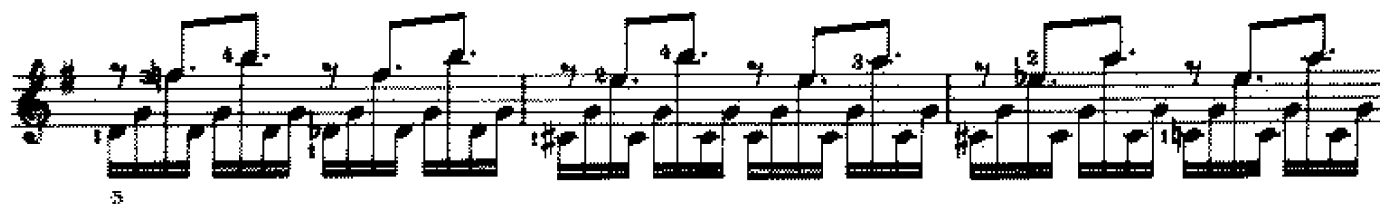
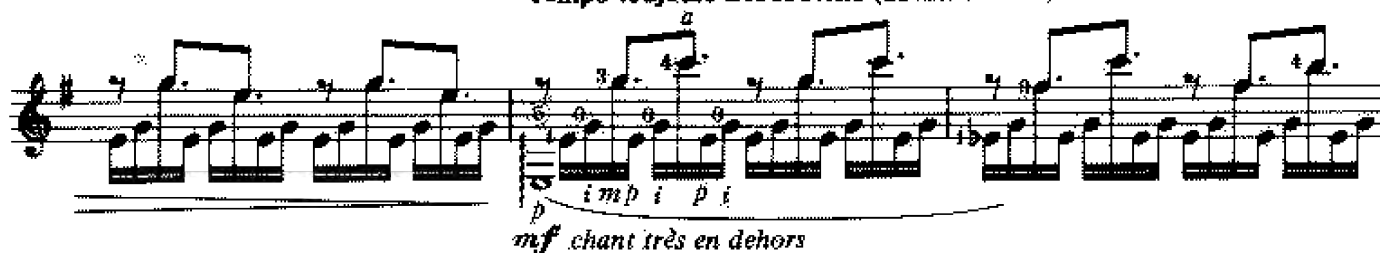
crescendo

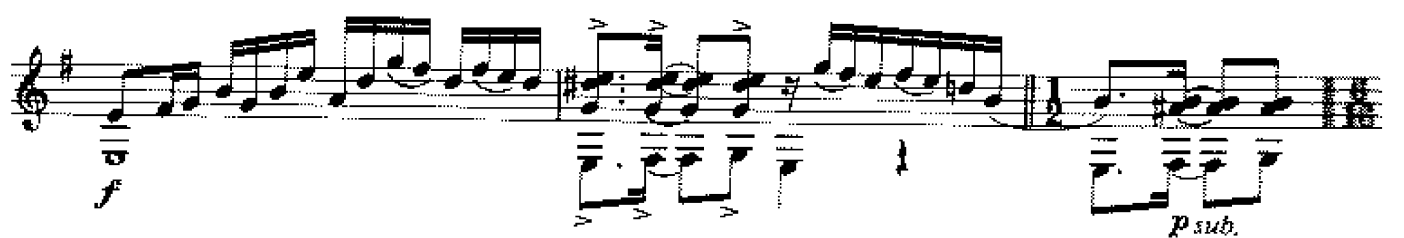
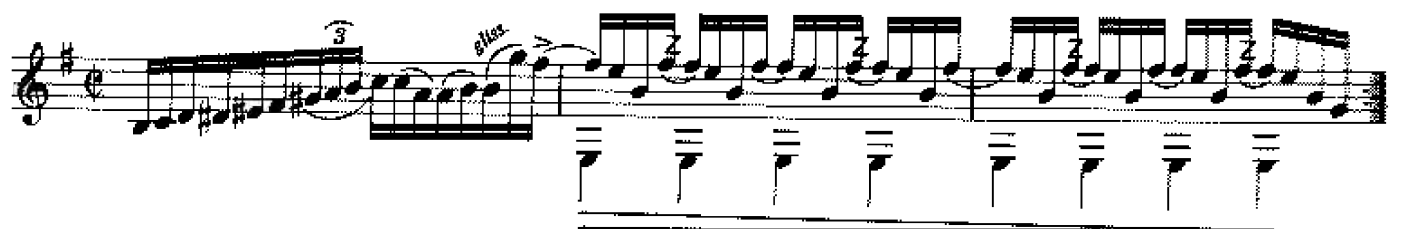
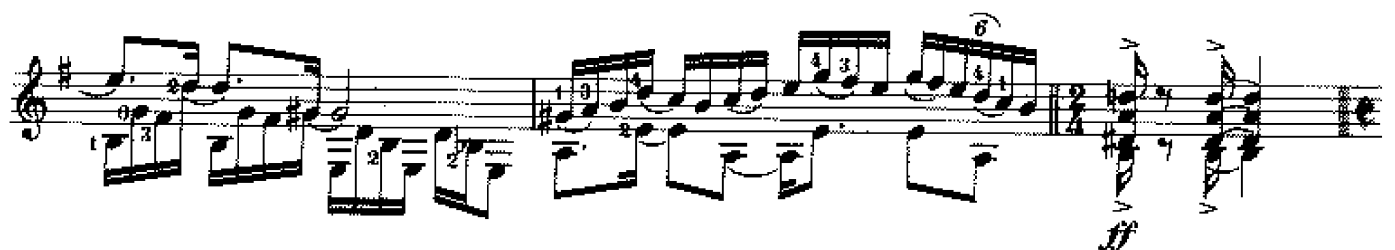
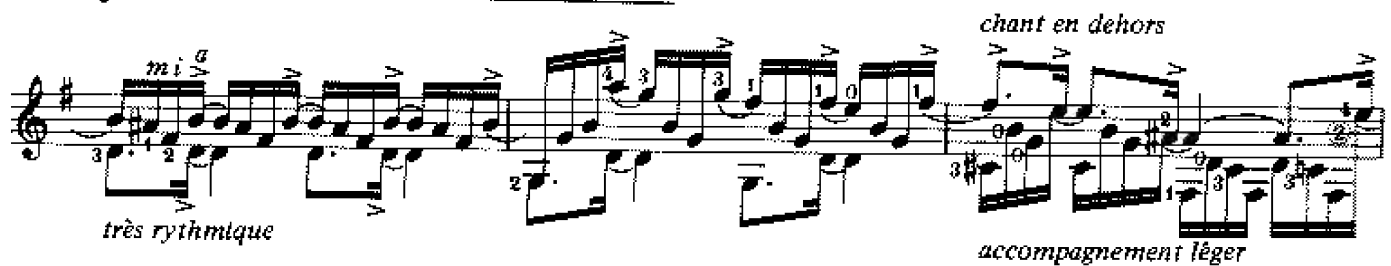
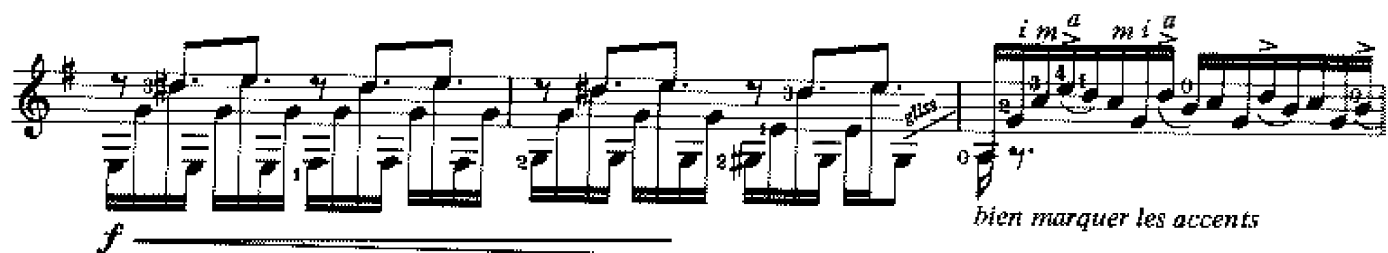
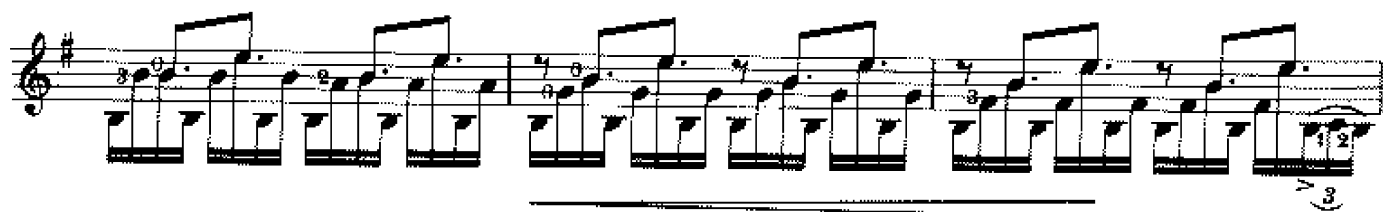
poco

poco



Tempo toujours très soutenu (aucun vibrato)





avec l'index de la main gauche
jouer les cordes aiguës sur
la tête de la guitare (J)

x = percussion sur l'éclisse avec l'ongle. (grave aigu)

10



= parz. + Bartok : soulever la corde entre pouce et index et la faire claquer).

15

= ~~percentage of interest on foreign currency in foreign terms~~ sur les 6 années



“三不”原则

TROIS SAUDADES

Saudade n° 3, dédiée à Francis Kleynjans

(Lembrança do Senhor do Bonfim da Bahia)

R. DYENS

I. Rituel

ad libitum ($\text{♩} \approx 70$)

⑧ en ré

ppp im

mf

accelerando

dedilo()*

dolcis.

poco rubato e accelerando

ff *pp* *mf*

Lent ($\text{♩} = 48$) *et bien chanté*

B VII

mf *mf* *mp* *mf* *p*

groupe de notes ad libitum.

P *mf* *P* *p* *dolce* *mf* *P* *ff* *violento sub*

breve

touché

pp

chevalet

f

B III

vibrato

f *mf* *main gauche seule* *dolce* *mf* *(près du ch)* *mp* *pp* *rosace* *chevalet* *sfz* *secco*

Vif ($\text{♩} = 80$)

ff *mf* *précipité* *sfz* *p* *et suave* *brv.* *fugitif* *largo* *enchaînées sans trop attendre l'extinction sonore*

(*) Aller-retour très rapide avec le majeur.

(**) Percussion sur les cordes à l'endroit du chevalet.

(***) Pendant le vibrato sur (1), effleurer (2) et (3) avec l'index gauche afin d'obtenir un crissement continu (4) et léger.

$\frac{7}{4}$ = hausser de $\frac{3}{2}$ de ton.

II. Danse

♩ ~ 90

mp *p* *mp* *rosace*

mf - plus près du chev.
- toute la mélodie sera jouée sur (4)

1° 2° *f*

percussion légère et muette avec 'a' ou 'm'

mp *p*

légier et égal jusqu'à la fin.

la mélodie sur les 3 cordes basses devra bien se détacher.
elle sera jouée par la main gauche seule.

1^o

poco crescendo

2^o

basses en pizz. jusqu'à la fin

tr 1.2

bien maintenir le rythme pendant le trille

perdendosi

ppp

III. Fête et Final

Vif (♩ ≈ 70)

f *staccato* *p sub.* *f sub.* *p sub.* *f sub.*

p sub. *f sub.* *p sub.*

B V *6* *B II*

métallique *p* *i* *p* *i* *p*

B II *f* *p sub.* *f* *B II* *i m i a m i m a*

Musical score for guitar, featuring multiple staves with complex notation, including chords, arpeggios, and dynamic markings.

Key markings and instructions include:

- f* (forte)
- p sub.* (piano subito)
- sfx* (sforzando)
- mp* (mezzo-piano)
- f* (forte)
- métall.* (metallic)

The score includes various musical notations such as:

- Chords (e.g., *a m*, *b b*)
- Arpeggios
- Trills
- Slurs
- Accents
- Dynamic markings

The piece concludes with a final *f* (forte) marking.

2°

③

p sub.

f sub.

mf

ff sub.

f

sfz

roulement mp près chev.

enchaînez sans trop attendre l'extinction sonore

Largo ($\text{♩} \approx 50$) bien chanté
et très libre

mf

rit....

mf

rall. molto

p

à peine plus vite

p

mp

rall. molto

chevalet